



eBook
Edition

MODERN ARCHITECTURES CAPE TOWN

Stella Papanicolaou
Valerie Lehabé
Maashitoh Rawoot

MAGS

MODERN ARCHITECTURES: CAPE TOWN

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Editor: Stella Papanicolaou

Assistant Editors: Valerie Lehabe, Maashitoh Rawoot

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Layout: Valerie Lehabe

Proofreading: Michelle Willmers

Enquiries and other correspondence: mags.uct@gmail.com

TABLE OF CONTENTS

Preface	iv
Theories, Histories and Case Studies: An Overview	1
Architectural Geneologies	5
Timeline : Politics and Architecture	6
A Collection of Buildings in Cape Town	10
Judge Clothing Factory	11
Mutual Heights Building	12
Holyrood Apartments	13
51/Ne Housing Types	14
House Keurbos	15
House Trümpelmann	16
SABC Building	17
Newlands Swimming Pool	18
UCT Chem Eng Building	19
House Abramson	20
Die Es	21
House Faure	22
House Invermark	23
Joseph Stone Auditorium	24
Werdmuller Centre	25
Trust Bank Centre	26
UCT Ballet School	27
Iona Street Apartments	28
Scott Road Apartments	29
House Stekhoven	30
Afrikaans Language Monument	31
Ida's Valley Housing	32
The Baxter Theatre	33
Good Hope Centre	34
Hout Bay Library	35
Image Credits	36
About the Authors	37
Student Collaborators, HATA3 Class of 2019	38

PREFACE

While there is plenty of useful literature about modern buildings in Europe and the United States, both online and in university libraries worldwide, it is very difficult for students of architecture in the global South to get an idea of what is out there in their own country or neighbouring countries.

The structure and material for this work emerged out of eight years of teaching the History and Theory of Architecture III (HATA3) course to second-year architecture students in the School of Architecture Planning and Geomatics at the University of Cape Town (UCT). This course is structured around a ten-lecture series, during which students working in groups present case studies of buildings to their peers. The presentations were each envisioned as a page in a travel guide which the class could use on their architectural travels.

Modern Architectures: Cape Town is the first offering in a larger project, currently referred to as ‘Modern Architectures: 101 More Buildings’, through which it is hoped a series of volumes will be generated and shared freely online.

The role of this first volume is to provide proof of concept for further student-focused collaborative publishing initiatives. It is envisioned that the focus of each publication in the ‘Modern Architectures’ series will be a different global South city, and that the work will be produced through collaboration with scholars and students in these locations.

In this first edition of *Modern Architectures: Cape Town*, we have used the work presented by the 2019 UCT second-year HATA3 student cohort as part of their coursework. Later editions will further develop the selection of buildings from Cape Town and seek to illustrate more clearly topics of interest that emerge out of the specificity and multiplicity of modern architectures in this city. This series aims to contest similar publications that present a Western bias by offering what is absent: built architecture from the global South juxtaposed with multiple critical positions on the topic of modern architectures as a global reality, as opposed to one that is made to appear to belong to the Western world.

The production of this first edition has been made possible through a grant received in 2019 from the Digital Open Textbooks for Development (DOT4D) project, a UCT initiative in the Centre for Innovation in Learning and Teaching funded by Canada’s International Development Research Centre. The material has been collated with the assistance of graduate architects from UCT, Valerie Lehave and Maashitoh Rawoot, with vital support from the DOT4D Publishing and Implementation Manager, Michelle Willmers. Bettina Woodward has generously provided access to her rich research material and timelines on Cape Town modern architecture, both collated by Patrick Schuster. I am grateful to Philippa Tumubweinee for believing in the idea and pushing me to apply for funding, and to Dianne Steele and Noziphiwo Sigwela from the faculty library for always being available to assist in numerous ways.

Stella Papanicolaou

Senior Lecturer

School of Architecture, Planning and Geomatics
University of Cape Town, South Africa

THEORIES, HISTORIES AND CASE STUDIES: AN OVERVIEW

Modern architectures: A global South perspective

Buildings dating from the twentieth century have been an important resource for students of architecture and professionals around the world to reference, both as historical background that informs the discipline and as precedent studies that inspire and influence design work.

Contrary to what is reflected in architectural publications, modern architecture in the twentieth century was not exclusively developed in Europe and North America.

While radical technological innovations made possible by industrialisation instigated radical shifts in the built environment, sociopolitical and economic changes also contributed to the specific nature of shifts that occurred in various parts of the world. Hilde Heynen¹ emphasises the need to examine the cultural, political and social dimensions which together constitute the foundation of the Modern Movement in order to grasp the complexity of modernism. Historical narratives and technological developments of modern buildings in relation to these sociopolitical conditions deserve more attention and focus in the geographical areas that have, to date, been peripheral in the discussion.

Pedagogical rationale

The aim of this textbook is to focus on local examples for three pedagogical reasons. Firstly, to understand the present conditions of our built environment, it is important to be aware of the specific nature of the processes of modernisation that have taken place in the past in relation to industrialisation and the politics of power where we live or practice.

Secondly, the study of local examples offers us the opportunity to engage in learning through an embodied experience of our own buildings and archives to theorise and process as relevant knowledge for ourselves. This is different to how we are used to learning about architecture: from publications where others have processed material about distant buildings most of us are unlikely to experience first hand. Both forms of learning are relevant and important to engage with. This project aims to correct the balance between distant and embodied learning.

The third, and possibly most important, reason for a local focus is that modern architecture, like many other disciplines, has been extensively theorised through Western examples by Western scholars, resulting in a situation where examples from 'non-Western' countries are considered 'lesser' versions. This project aims to contribute to a broadening of the understanding of modernity, so that the infinite number of histories of modern architecture that have been on the periphery in the past are able to emerge and contribute to the knowledge of our current specific condition.²

Methodological approach

As opposed to approaching the history of architecture through grand theories, an approach using case studies^{3,4,5} provides an open-ended opportunity to discover different versions of history and to build on them through further investigation. The case study approach has been promoted in disciplines concerned with the danger of imposing narratives on others. It gained traction at the turn of the millennium with a growing doubt about the power of science to explain the nature of all things. When studying the nature of things through a grand theory approach, much of what we investigate, especially in the global South, ends up either as a lesser version of the theory, or as an exception or anomaly to its principles. By investigating the physical and cultural contexts of cases, we are more likely to uncover other principles or laws that will help us generate narratives to make sense of this world.⁶

A case study in architecture, not to be confused with a precedent study intended for formal spatial or material inspiration in design, is the in-depth study of a building that examines it from many and various aspects to understand its complexities, significances and values. While this book does not present case studies as such, it presents an illustrated list of a selection of modern buildings in Cape Town that students are encouraged to use as case studies, and through which, it is hoped, they will find some insights into the discipline of architecture relevant to this city.

In this work, a number of the historical facts and concepts presented suggest topics for further research in relation to these and other cases. Preceding this list of buildings is a political timeline that corresponds to the construction dates of the buildings, suggesting a political context.

Global South positionality

Although there is much work to be done in this field, several publications have contributed to advancing the scholarship of architectural modernism across geographical boundaries in the past two decades. These publications highlight the multiple facets through which we can study and understand modern architecture in the global South. Only a few key aspects are touched on here. It is hoped that these may spark an interest for further investigation and expansion.

The terminology used in these publications to refer to places not in Europe or the United States is important to consider. Terms such as 'multiple modernities'^{7,8}, 'third world'⁹, 'developing countries' and 'non-West'¹⁰ all reinforce the dominance of the Western world. There is no satisfactory way to refer to the 'global South', since even this term sets up a binary relationship with the 'global North', which is a modern lens through which to understand the world, as opposed to a more nuanced postmodern lens that might consider how each case is part

of a continuum with varying degrees of affluence, power, mobility, access to knowledge, access to health and human rights.¹¹ Disparities in these areas can be found everywhere in the world. However, the focus of this book is on architecture of the twentieth century, a period during which the world was more divided in a marked way, and understood as such. Understanding these binary conditions of the past is important in understanding the present.

A recurring theme that can be found in the literature on modern architecture in several African countries is the search for identity using climate as a design tool, which has developed into what is termed 'tropical modernism'.^{12,13} Some correlations can be found with movements in Brazil and India.^{14,15}

Several African nations achieved independence in the 1950s and 1960s and modern architecture came to be used in many instances to construct a new identity to represent the advanced technological state and independent power of a nation which was capable of competing on a global scale.^{16,17} In some cases, European or American architects were employed to design these new symbolic structures.

Modern architectures in the South African context

When dealing with the construction or production of identity in South Africa, one must necessarily speak of identities in the plural. During the period under study, very clearly established ethnic hierarchies were in place in South Africa. Two categories defined the population: white and 'non-white'. The 'non-white' population, referred to in post-modern terms as 'the other', constituted the majority of the population and were marginalised through legislation.

Since European colonisation, South Africa has looked to the Western world for information and validation; while at the same time, a predominantly agrarian economy up until the 1900s ensured its economic isolation and independence from the outside world. This mix of dependence and independence resulted in a synthesis of foreign and local influences that can be traced in the country's architecture.

During the twentieth century, three dominant forms of foreign influence in architecture coexisted in South Africa: Victorian, the Baker School and European Modern Movement.

With the discovery of gold in South Africa in 1886, the ready-made, industrially manufactured Victorian architecture of corrugated and cast iron spread throughout the country. Unlike Victorian architecture, buildings produced by the Baker School reflect the British Arts and Crafts movement's reaction against industrialisation. Careful attention was paid to the local conditions of climate, available materials and craftsmanship.^{18,19} Although it was an architecture that assimilated the specific nature of the place through local materials and climate control, it was unmistakably colonial.

In the mid-1920s and 30s, the Modern Movement in Europe captured the imagination of University of the Witwatersrand (Wits) students Rex Martienssen, Gordon McIntosh, John Fassler and Norman Hanson,

eventually known as the Transvaal Group. Mainly influenced by Gropius and Le Corbusier, the Transvaal Group produced buildings with flat roofs, white walls and large windows, disregarding the lessons of the Baker School with regards to the Transvaal climate. This architecture was inspired by examples in Europe that were promoted worldwide as the International Style, rather than the reality of the South African context where industrialisation had not yet taken place.

Possibly for practical reasons, some modern architects in South Africa had already begun to move away from the International Style by the mid-1930s. Norman Eaton (1902–1966) accepted the modern idiom, but preferred natural materials, traditional craftsmanship, eaves and protective cantilevers over openings: 'Regionalism long before the term was in vogue'.²⁰ These early deviations from the modern pre-empted an interest in Brazilian modernist architecture in the 1940s and 50s. This approach was favoured by Pretoria architects who were in search of an architecture with a national identity through an emphasis on the land.

Cape Town architects, with a few exceptions, resisted European influences of modernisation until the 1950s, preferring instead to work within the Baker School tradition or Beaux-Arts classicism.²¹ The practices of Roberts & Small, Andrews & Niegemann and Max Policansky are examples of architects who pioneered modern architecture in Cape Town.

After the Second World War (1939–45), imported goods were no longer easily available in South Africa and the government was forced to put a programme of industrialisation in place to make the best use of its natural assets. The state-owned steel company ISCOR had been producing structural steel since 1936, the Council for Scientific and Industrial Research was established in 1945 and in 1955 prefabricated concrete units were introduced.

It was only when industrialisation took place in South Africa that the challenges to the modern architect became real and responses more appropriate in terms of the specific conditions of the country. The process of industrialisation coincided with the coming to power of the National Party (1948–1994), which had a profound influence on the process of modernisation in South Africa in the second half of the twentieth century – one that separates it from the trajectory of the rest of the world.

Once in power, the National Party set in motion strategies to create a white utopia by means of segregation and racial classification. Modern rational urban theories, initially devised to protect people from over-

crowding and industrial pollution, were appropriated by the apartheid state to enforce segregation. Zoning on racial grounds and buffer zones still characterise the South African landscape. The application of Ebenezer Howard's garden city model in Cape Town to create Pine-lands and Langa highlights two different approaches to spatial quality for different racial groups that defined apartheid's policy of separate development.²²

At the same time, the state was faced with the challenge of providing housing for the indigenous population which, because of industrialisation, was steadily moving to cities in large numbers. The NE 51/ housing types were developed by the National Building Research Institute between 1948 and 1951 and rolled out across Southern Africa. They were based on rational design principles focused on efficiency of space and materials.²³ This housing model ignored spatial practices of its user groups, excluded the provision of services and cultural gathering places, was almost always far from economic centres, and ignored the variety of climatic conditions that exist across Southern Africa.²⁴

The hostels built for male migrant workers is another product of industrialisation under apartheid in South Africa. These constructions embody political, psychological, social and physical control and constraint of migrant workers by the apartheid regime.²⁵

In summary, the period from 1900 to 1950 was one of British domination. The debates around architecture in South Africa would have been limited to what was going on in architecture in Britain. The apartheid period (1950–1990) coincided not only with the period of industrialisation, but also the political liberation struggle. Debates in architecture during this time would have reflected these two political polarities. Since South Africa had entered the global economy, debates would have also reflected international debates of traditionalism versus modernism, typical of industrialising countries.

The two dominant white groups in South Africa, Afrikaner-conservatives and Anglo-liberals, would have both engaged in debate with issues of modernism. Afrikaner conservatism took a national socialist position and aimed to reflect power, culture and community through the modern idiom; while Anglo-liberalism, being committed to an open economy, expressed ideas of libertarianism, which eventually led to the idea of architecture as art. The liberation struggle also embraced ideas of modernism with the dream of a unified South Africa constructed in a modernist idiom.

The architectural geneology presented here is a work in progress produced by Patrick Schuster for Bettina Woodward. It aims to group some key architectural works since the 1930s in Cape Town according to design approaches and influences over time.

In the context of Cape Town Ilze Wolff repeatedly reminds us of the human presence in architecture, placing emphasis on time and the

importance of empathetic narrations of the lives of people in order to foreground 'multiple beings and multiple Cape Towns'.²⁶ It is as important, if not more so, to understand the associations people have with architectural constructions, as it is to understand their material and aesthetic history. The same space carries multiple meanings for multiple stakeholders.

Notes

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⁶ Clifford Geertz, "Found in Translation: On the Social History of the Moral Imagination," *The Georgia Review* 31, no. 4 (Winter 1977): 788–810.

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¹¹ Hans Rosling, Ola Rosling and Anna Rosling Rönnlund, *Factfulness: Ten Reasons We're Wrong About the World--and Why Things Are Better Than You Think*

¹² Hannah le Roux, "The networks of tropical architecture," *The Journal of Architecture* 8, no. 3 (2003): 337–354.

¹³ Ola Uduku, "Modernist architecture and 'the tropical' in West Africa: The tropical architecture movement in West Africa, 1948–1970," *Habitat International* 30 (2006): 396–411.

¹⁴ Jorge Cunha Pimentel, Alexandra Trevisan and Alexandra Cardoso, eds., *Regionalism, Nationalism & Modern Architecture*. Proceedings (CEAA | Centro de Estudos Arnaldo Araújo Architectural Studies Research Group, Porto: ESAP, October 25–27, 2018)

¹⁵ Joana Cunha Leal, Maria Helena Maia and Begoña Farré Torras, eds, *Southern Modernisms: Critical Stances through Regional Appropriations*. IHA | Instituto de História da Arte (FCT uRD 417) CEAA | Centro de Estudos Arnaldo Araújo (FCT uRD 4041) Escola Superior Artística do Porto (ESAP), Porto, Portugal February 19–21, 2015

¹⁶ Nnamdi Elleh, *Architecture and Politics in Nigeria: The Study of a Late Twentieth-Century Enlightenment-Inspired Modernism at Abuja, 1900–2016* (London: Routledge, 2017)

¹⁷ Manuel Herz, *African Modernism: The Architecture of Independence*. Ghana, Senegal, Côte d'Ivoire, Kenya, Zambia (Zurich: Park Books, 2015).

¹⁸ Ivor Prinsloo, "South African Syntheses," *The Architectural Review* (7 March 1995): 269–272

¹⁹ Doreen Greig, *A Guide to Architecture in South Africa* (Cape Town: Howard Timmins, 1971), 63.

²⁰ Gus Gerneke, "From Brazil to Pretoria. The Second Wave of the Modern Movement," in *Architecture of the Transvaal*, eds Roger Fisher, Schalk Le Roux and Estelle Mare (Pretoria: University of South Africa, 1998), 197–230.

²¹ Andre van Graan, "The Emergence of Modern Architecture in Cape Town," *Architecture South Africa* (March/April 2007): 54–56.

²² Nicholas Coetzer, "Langa Township in the 1920s – an (extra)ordinary Garden Suburb," *South African Journal of Art History* 24, no. 1 (2009): 1–19.

²³ Errol Haarhof, "Appropriating Modernism: Apartheid and the South African Township," *ITU A|Z* 8, no. 1 (2011): 184–195.

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²⁵ Mamphela Ramphele, *A Bed Called Home: Life in the Migrant Labour Hostels of Cape Town* (Cape Town: David Philip Publishers in association with The International African Institute, 1993).

²⁶ Ilze Wolff, "My Cape Town," in *Architectural Guide South Africa*, eds Roger C. Fisher and Nicholas J. Clarke (n.p.: DOM Publishers), 18–19.




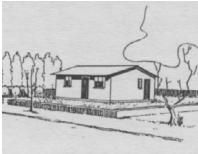
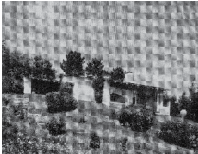
Stella Papanicolaou

Senior Lecturer

School of Architecture, Planning and Geomatics

University of Cape Town, South Africa

TIMELINE : POLITICS AND ARCHITECTURE

Black voting rights revoked in Cape; black land ownership expanded, but still restricted to 13% of land	1936	1936	Judge Clothing Factory	
Groot Constantia in the Cape declared South Africa's first national monument				
South Africa supports Allies in World War II	1939	1936	Mutual Heights Building	
		1939	Holyrood Apartments	
ANC Youth League founded	1944			
Passive resistance campaign led by Natal Indian Congress	1946			
Nationalist Party came to power and set in motion strategies to create a white utopia by means of segregation and racial classification	1948	1948	51/NE housing types	
Group Areas Act passed and becomes law	1950			
South Africa rejects UN criticism of apartheid, reasserts claim to South West Africa. Black political organizations unite to oppose apartheid	1951	1951	Keurbos	
South Africa proclaims South West Africa a province	1954	1954	House Trümpelmann	

Freedom Charter adopted by 2844 delegates at the National Congress of the People at Kliptown

Ghana gains independence

After the repression of the 60s a group of Afrikaner writers opposing apartheid emerged. They were called the 'Ses-tigers' and included Brink and Breytenbach

Robert Sobukwe, President of PAC, imprisoned for three years for organising protests against pass laws, culminating in Sharpsville massacre (63 men, women and children killed)

The Gambia independence from Britain

Verwoerd assassinated in Cape Town

First successful heart transplant by Christiaan Barnard at Groote Schuur Hospital

Robert Sobukwe banished to Kimberley

1955

1957

1960s

1960

1965

1966

1967

1969

1955

1955

1960

1960

1965

1967

1969

1969

SABC Building

Newlands Swimming Pool

UCT Chemical Engineering Building

House Abramson

Die Es

House Faure

House Invermark

Joseph Stone Auditorium



More than 3 million people forcibly resettled in black 'homelands'

International Olympic Committee refuses recognition of South Africa (participation suspended since 1964)

Zulu Prince Goodwill Zwelithini becomes king

Black People's Convention founded to coordinate Black Consciousness Movement. Afrikaner intellectuals protest against apartheid

Zulu cultural movement Inkatha revived by Chief Mangosuthu Buthelezi in Natal

16 June, Soweto, police opened fire on pupils protesting against Afrikaans in schools. This gave new impetus to the struggle throughout South Africa

Television introduced to South Africa

1970s

1970

1971

1972

1975

1976

1976

1969

1970

1970

1971

1971

1972

1972

1975

Werdmuller Centre

Trust Bank Centre

UCT Ballet School

Iona Street Apartments

Scott Road Apartments

Stekhoven House

Afrikaans Language Monument

Ida's Valley Housing



Seve Biko dies in detention; state clamps down on opposition

Zimbabwe gains independence

State of emergency declared

First democratic vote in South Africa

1977

1980

1984

1994

1976

1976

1987

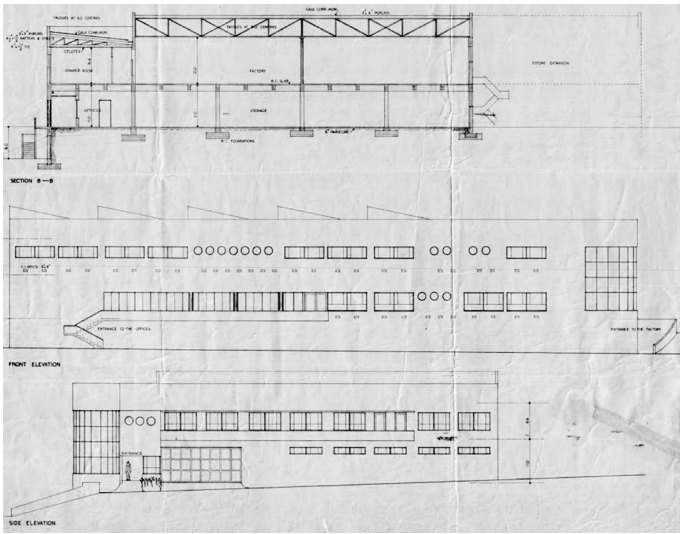
The Baxter Theatre

Good Hope Centre

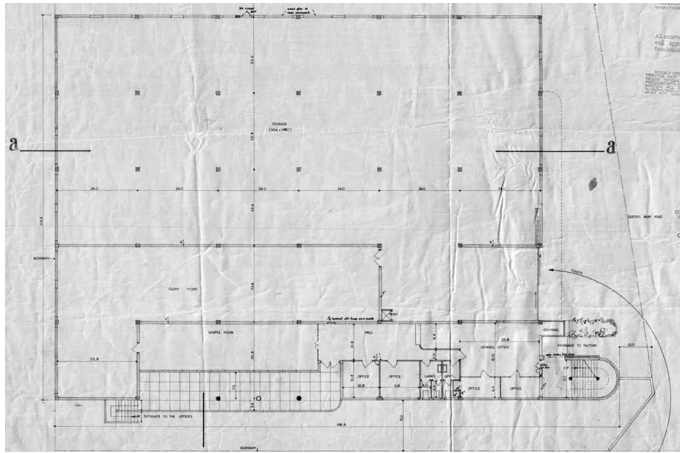
Hout Bay Library



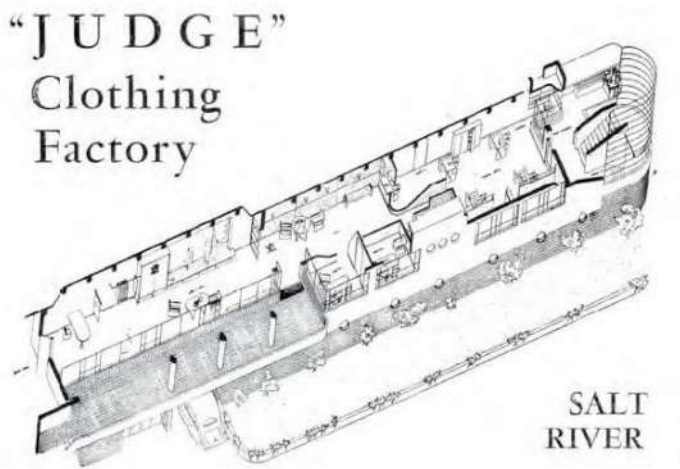
A COLLECTION OF BUILDINGS IN CAPE TOWN



Section & Elevations



Ground floor plan



LOCATION
 53° 55' 59.7756" E 18° 27' 27.6552"
 + Code: 3F85+M3 Cape Town



JUDGE CLOTHING FACTORY

Dates: 1936
 Location: Victoria Road, Salt River, Cape Town
 Client: Rex Trueform
 Architect: Max Policansky
 Use: Garment factory, now vacant

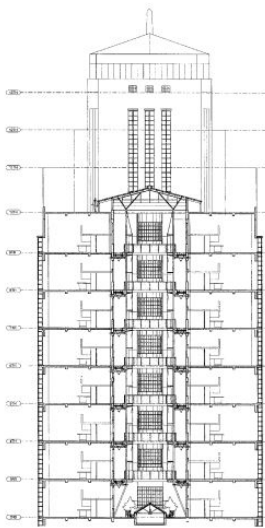
The Rex Trueform Factory Complex, of which the Judge Clothing Factory forms a part, has recently drawn considerable attention through the work of Ilze Wolff, who pays attention to factory life of the past in these buildings and how layout and design reinforced social hierarchies and racial separation.

The Judge Clothing Factory by Policansky is considered among the most innovative and significant early Modern Movement buildings – not only in Cape Town, but in South Africa. Policansky evolved a highly personal style, while recognising overseas inspiration with a focus on expressing function through external form. His use of smooth surfaces and rounded forms constitutes an architecture softer than the crisp angular buildings of the Transvaal Group.

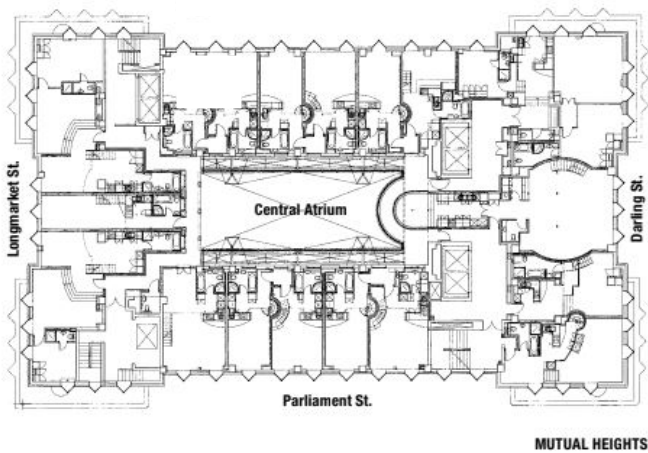
The saw-tooth roof configuration of the upper level of the factory was carefully designed, and is of a degree of technological innovation that is evident in some of Policansky's later factory buildings.

This building is an example of early modernisation in Cape Town that was driven, not through ideas of high art, but through industrialisation, capital and conditions of labour, and through which spaces of power and spaces of struggle may still be read.

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 Paul Righini, "The work of Max Policansky," *Isilili sam sise Africa: a Journal of Architecture and Human Settlements* 1, no.1 (1977): 45–61
 Andre van Graan, "Negotiating Modernism in Cape Town 1918–1948" (PhD diss., University of Cape Town, 2011), 139.
 Ilze Wolff, "Unpicking Rex Trueform's Stitches," *Architecture SA* 54, (April 2012): 41–44, https://issuu.com/msteenkamp/docs/asa_54_full_mag



Section



Ground floor plan



MUTUAL HEIGHTS BUILDING

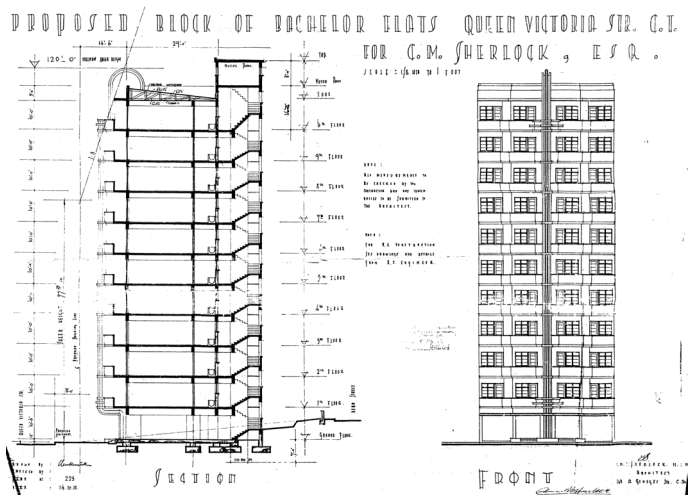
Dates:	1936–1940
Location:	Darling Street, City Centre
Client:	South African Mutual Life Assurance Society
Architect:	Frederick McIntosh Glennie for Louw & Louw
Use:	Office building

Mutual Heights, previously called The Mutual Building, was built as the headquarters of the South African Mutual Life Society, now the Old Mutual insurance and financial services company. It now also houses apartments on the top floors and is a good example of Art Deco architecture in South Africa.

At the time of its construction it was the tallest building in Africa. Built as a clad concrete frame structure, it was serviced by advanced technologies, such as water-cooled air conditioning and fast elevators. The atrium extends dramatically from the roof of the banking hall to the very top of the building. The vertical expression of the exterior is reinforced through triangular protruding windows.

The carved stone frieze which depicts the colonisation of Cape Town and various parts of Africa, capturing the social and racial hierarchies of the time, represents the conservative character of the company.

While the building is an example of Art Deco architecture, identifiable through its details, some features, such as the symmetrical layout and marble finish of the banking hall, are reminiscent of neo-classical architecture.



Section & Elevation



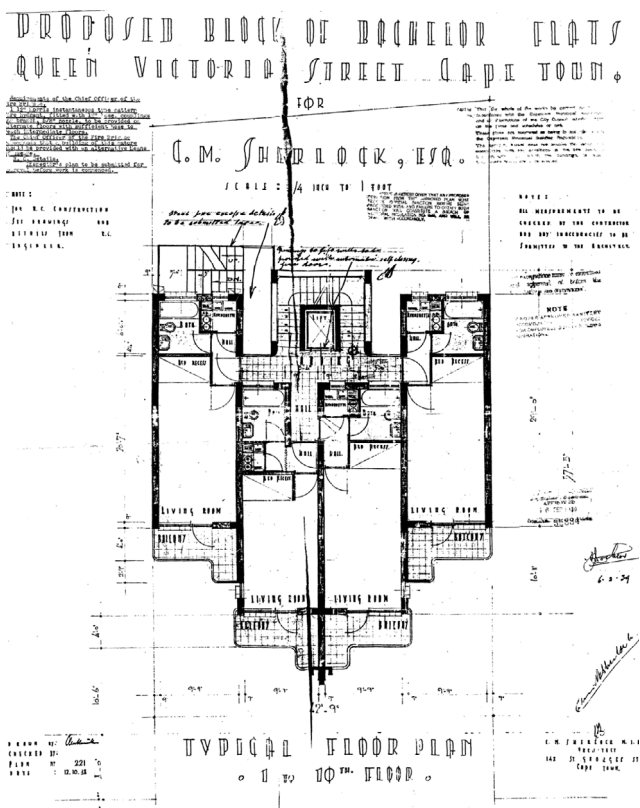
HOLYROOD APARTMENTS

Dates:	1939–1940
Location:	Queen Victoria St, City Centre
Client:	The architect
Architect:	Cedric Melbourne Sherlock
Use:	Apartment building

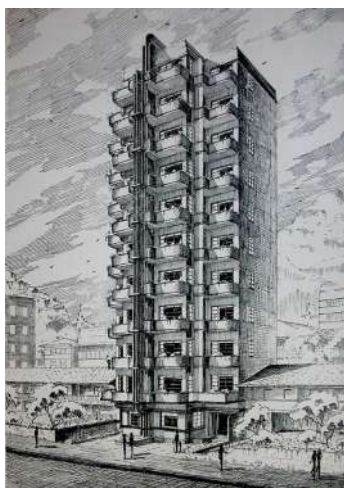
Holyrood is a landmark apartment building located on a narrow site in Queen Victoria Street, opposite the Company Gardens in central Cape Town, with a heritage audit grading of 3A. It was owned by Cedrick Sherlock, the architect who designed it, until his death in 1952.

It is a unique example of Art Deco and Existenzminimum in one, with tightly planned bachelor apartments built on a low budget offering a sense of luxury through curvaceous balconies and the selective use of decorative plasterwork.

The building features in a local film 'The Satyr of Springbok Heights' produced by the architect Robert Silke who owns and lives in a flat in the block.



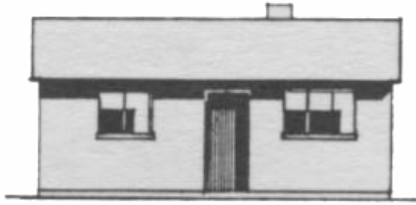
Ground floor plan



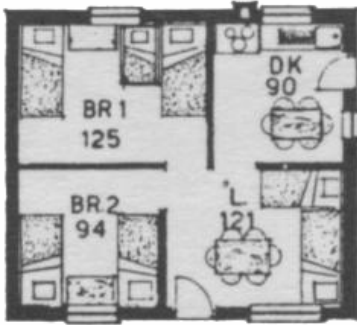
LOCATION
 53° 55' 40.548" E 18° 24' 53.9604" N
 + Code: 3CC7+RX Cape Town

INFORMATION SOURCES:
 Jenny Calder, "Holyrood," Artefacts, last modified January 6, 2020, <https://www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=14391>.
 "The Satyr of Springbok Heights," accessed January 7, 2020, <https://www.springbokheights.co.za>.
 "The Satyr of Springbok Heights: Herman Lategan in conversation with Robert Silke," LitNet archive (2006–2012), accessed January 7, 2020, https://argief.litnet.co.za/article.php?news_id=73951.

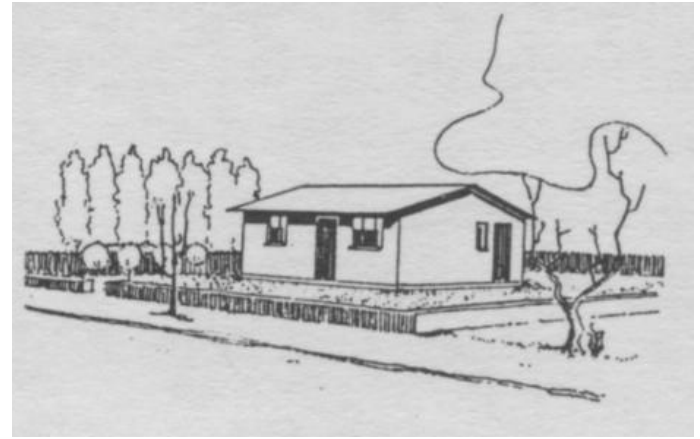
NE 51/6
3 Roomed House



Elevation



Ground floor plan



51/NE HOUSING TYPES

Dates:	1948–1951
Location:	Southern Africa
Client:	National Building Research Institute
Architect:	Douglas Calderwood for the National Building Research Institute
Use:	Low-cost housing

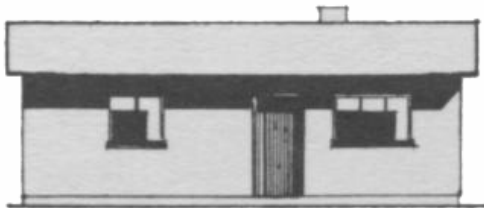
The NE 51/ housing types developed between 1948 and 1951 by the National Building Research Institute, introduced to house the rapidly increasing indigenous populations in urban areas due to industrialisation, were rolled out across Southern Africa. The designs were based on research produced by the architect Douglas Calderwood (1919–2009) for his PhD at Wits and drawn up by Barry Bierman (1924–1991).

The name NE 51/6 stood for ‘Non-European’, 1951 (the year of Calderwood’s thesis) and 6 the drawing number in the thesis. There were a series of variations of the type with different numbers: NE 51/7, NE 51/9, NE 51/10, etc. The designs were influenced by rational design principles from Europe and ideas of Existenzminimum, aiming for the efficient use of space and materials.

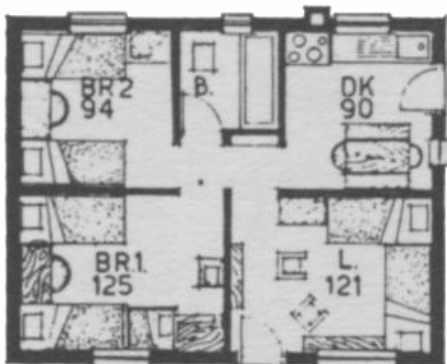
This housing model ignored the social and cultural realities as well as the spatial practices of its user groups, promoting an American idea of the nuclear family which resulted in an endless anonymous suburbia that relies on the car. It excluded the provision of services and cultural gathering places and was generally located close to industrial areas, separated by buffer strips (such as railway lines or green buffers) and almost always far from economic centres. This model also ignored the variety of climatic conditions that exist across Southern Africa.

Notwithstanding these problems, the NE 51/ housing types are the predecessors of the Reconstruction and Development Programme (RDP) housing produced since liberation in 1994, which reproduced sprawl, anonymity and distance from economic centres.

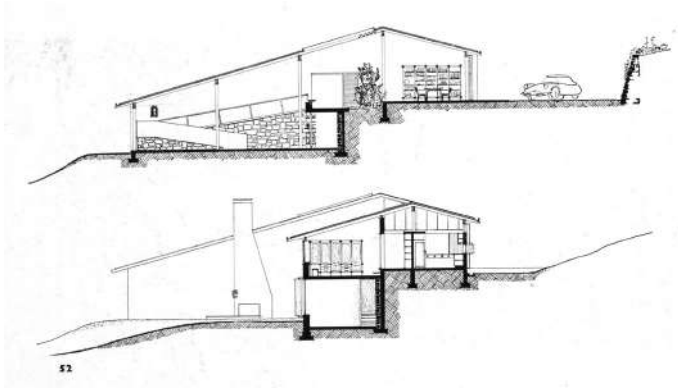
NE 51/9
3 Roomed House



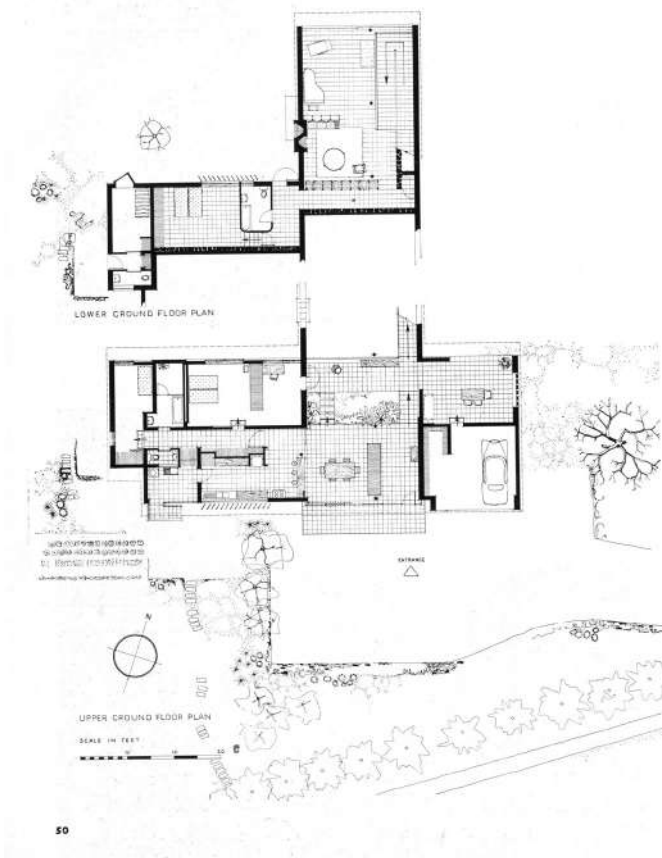
Elevation



Ground floor plan



Section



Plans

LOCATION
+ Code: 3C99+J8 Cape Town



HOUSE KEURBOS

Dates: 1951
Location: Bishopscourt
Client: Fagan family
Architect: Gabriël Fagan
Use: Single residential

Keurbos was designed by the architect Gabriël Fagan for his parents. The house is located on a slope with rooms on different levels connected by a ramp.

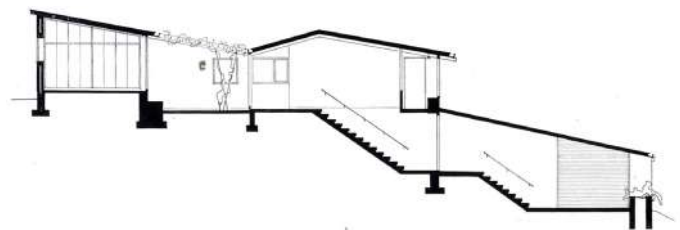
Distant views of Table Mountain are captured through the roof light, with closer views of Kirstenbosch through large openings at the end of the ramp. Large windows were made possible thanks to new technologies at the time. A top-lit indoor garden, adjacent to the dining area, was incorporated for the architect's mother, who loved gardening.

This house design was inspired by the way Le Corbusier used French vernacular architecture to mediate early modernist principles through the recognition of place and local materials. The influence of Cape Dutch architecture, which Fagan was frequently commissioned to restore, is reflected in the fireplace expressed on the exterior, the use of quarry tiles and the white-washed brick and stone walls which add texture.

Principles of climatic orientation and functional efficiency promoted by Walter Gropius have been merged with the simplicity of the long house plan in Cape vernacular tradition.

INFORMATION SOURCES:

Arthur Barker, "A Mediated Modern Movement: Le Corbusier, South Africa and Gabriël Fagan," *South African Journal of Art History* 30, no. 4 (2015): 69–89.
Gabriel Fagan, *Twenty Cape Houses* (Cape Town: Breestraat Publications, 2005), 8–17.
Laurie Wale, ed. *New Home Building Ideas: Architect's plans for Southern Africa*, Cape Town: Purnell & Sons, 1962: 49–54.



Section



1 Hall | 2 Hats and coats | 3 Living and dining-room | 4 Nook | 5 Study | 6 Daughter's room | 7 Son's room | 8 Parent's room | 9 Bathroom | 10 Shower | 11 Toilet | 12 Passage | 13 Pottery | 14 Kitchen | 15 Atrium with pergola | 16 Living-room stoep | 17 Pottery-stoep | 18 Kitchen stoep | 19 Veranda | 20 Garage | 21 Covered stairs to entrance | 22 Entrance | 23 Maid's room | 24 Maid's shower | 25 Laundry | 26 Laundry yard

Ground floor plan



HOUSE TRÜMPELMANN

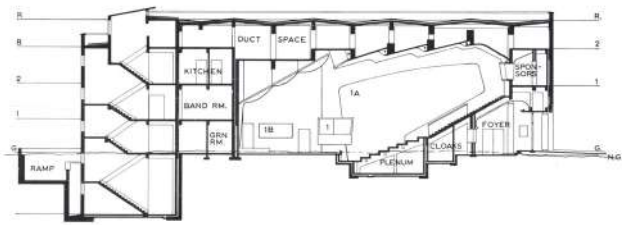
Dates: 1954
Location: Krigeville
Client: Trümpelmann family
Architect: Pius Pahl
Use: Single residential

Designed for an author, a ceramic artist and their two children, House Trümpelmann is organised around a courtyard on the highest section of a steep site. This made it possible to maximise on mountain views and on the integration of the interior living spaces with the exterior.

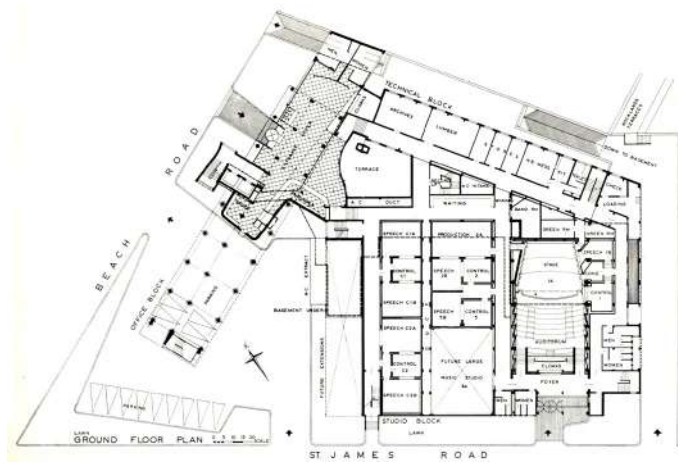
The garage, situated at the road's edge on the lower end of the slope, is connected to the house through a covered stepped walkway that leads up to the courtyard from underneath the dining area.

Large windows on both sides of the living area allow plenty of natural light and connect the interior to the breathtaking view of a mountain on one side and an intimate courtyard on the other.

House Trümpelmann is one of the first houses designed by Pius Pahl in South Africa. Design ideas used here were developed and refined in his later house designs. Some of these are the rectangular plan, the dominant horizontal roof, the central courtyard, the integration of interior and exterior spaces, transparency and flowing intersecting rooms.



Section



Ground floor plan



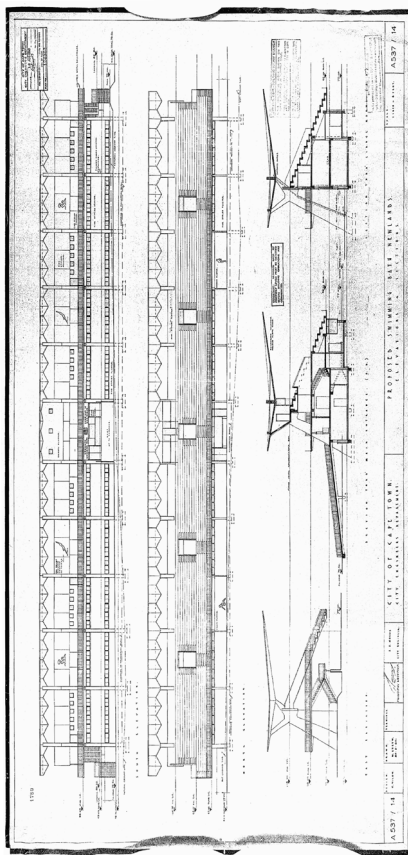
SABC BUILDING

Dates:	1955
Location:	Beach Road, Sea Point
Client:	South African Broadcasting Corporation
Architect:	Johan Carel van Wijk for Meiring and Naudé
Use:	National broadcasting studios

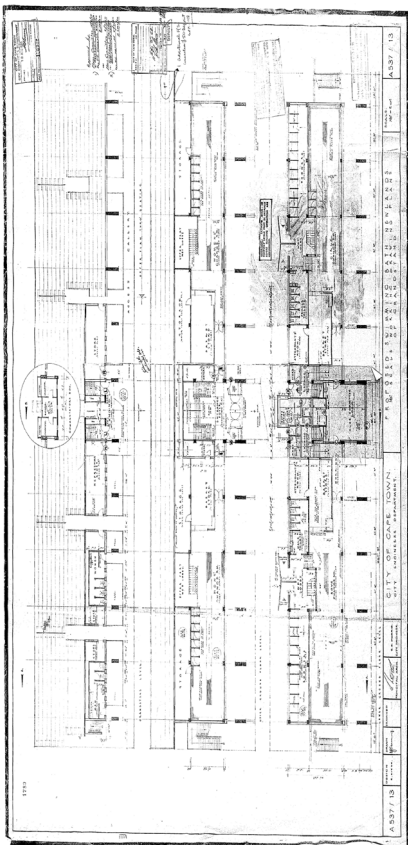
The SABC Building was designed by Jan van Wijk while in the employ of Meiring and Naudé. It is made up of three main blocks: the north facing office building on Beach Road, the studio block on St James Road and the technical block that connects the first two.

The studio block is an air-conditioned solid block which accommodates the functional requirements of the studios. Butt joints lined with felt, rubber or cork and other acoustic filters were used to separate the external structure of the building from the studio structures to ensure acoustic isolation.

The front office building is raised on pilotis reminiscent of Le Corbusier's Swiss Pavilion of 1931. The architectural language of the front block presents a rare example of Tropical Modernism in Cape Town, identifiable through the brise soleil on its stairwells, among other details. This reinforces its connections with Pretoria, the traditional seat of government, where the move to develop a national interpretation of modern architecture was strongest and climatically more appropriate.



Section



Ground floor plan



NEWLANDS SWIMMING POOL

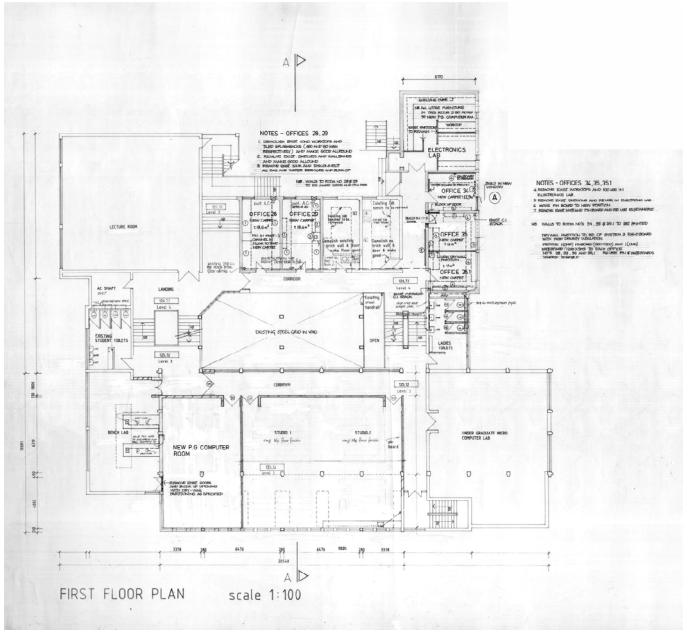
Dates:	1955
Location:	Main Road, Newlands
Client:	City of Cape Town
Architect:	Jacob Cornelis Jongens for the City of Cape Town
Use:	Public swimming pool

From the end of the Anglo-Boer War (1902) up until the founding of the Republic of South Africa (1961), emigration from the Netherlands resulted in strong cultural exchange between the two countries. The architect of the Newlands Swimming Pool, Jacob Jongens, was a Dutch emigrant employed by the City of Cape Town who designed several public buildings for the city, the Newlands Swimming Pool grandstand being one.

During the time of its design and construction, South Africa was entering its period of industrialisation and apartheid, while the world was becoming more and more obsessed with the Space Race between Russia and the United States. The optimism of the latter was reflected in an architecture that was sleek and futuristic and is now referred to as Mid-century Modern.

The Newlands Swimming Pool grandstand is characterised by Mid-century Modern features, including simple geometry and emphasis on structure. The robust grandstand is composed of a skeletal structural system consisting of several concrete ribs, which act as a support for the floating canopy which is swallow-shaped in profile and saw-toothed from the front.

The building consists of a ticket booth, press box, locker room and outdoor seating alongside an Olympic-sized pool and a water polo and diving pool, expressing programme and function. The swimming facility is currently out of commission due to the severe water shortage suffered in the Western Cape since 2017.



Ground floor plan



UCT CHEM ENG BUILDING

Dates:	1960s
Location:	University of Cape Town, Rondebosch
Client:	University of Cape Town
Architect:	Hugh Floyd
Use:	Educational

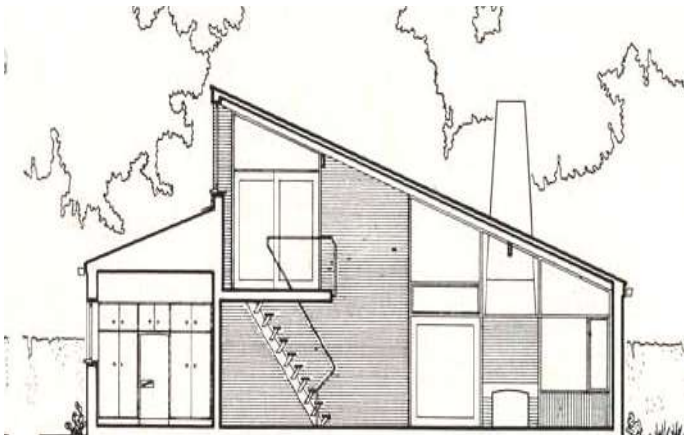


Perspective

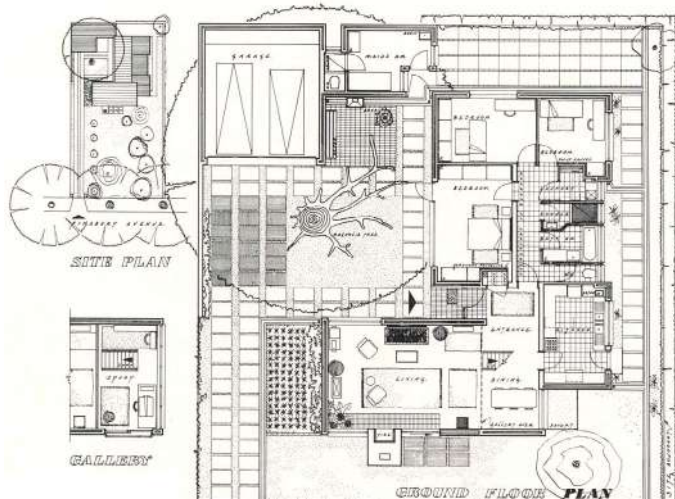
Initially designed for the Department of Chemical Engineering at UCT, this building now houses the Centre for Higher Education Development and has been formally renamed the Hoerikwaggo Building. Although state of the art at the time of its construction, by the turn of the millennium the labs had become out of date and the university commissioned a new building to accommodate new technological demands.

The building was designed as a simple concrete frame structure with brick infill which is expressed on the interior, while the external surfaces respect the historical materials of the campus. The building's exterior has been covered with a stipple plaster effect referred to as 'university plaster'. This plaster has an earthy colour and therefore sits comfortably in the natural environment, which is often covered in creepers that adhere easily to the rough texture. The building's response to the site is reinforced in the way the auditorium nestles into the slope.

The architect was a member of the Cape Town Historical Society, and as such was a staunch protector of the Cape's historical architectural heritage. The saw-tooth roof is covered with red terracotta tiles, which served to accommodate and express the ventilation of the chemistry laboratories originally housed in the building. Through the combination of the rough surface texture and the industrial forms, the building takes on a Brutalist character.



Section



Plans



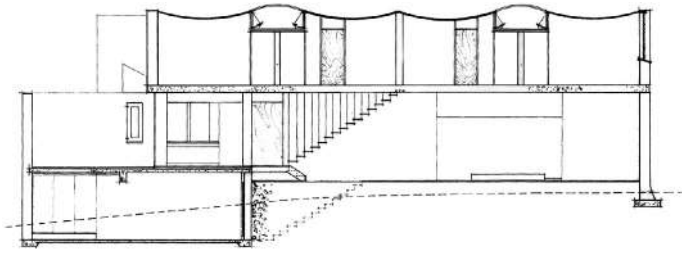
HOUSE ABRAMSON

Dates:	1960s
Location:	Newlands
Client:	The architect
Architect:	Sam Abramson
Use:	Single residential

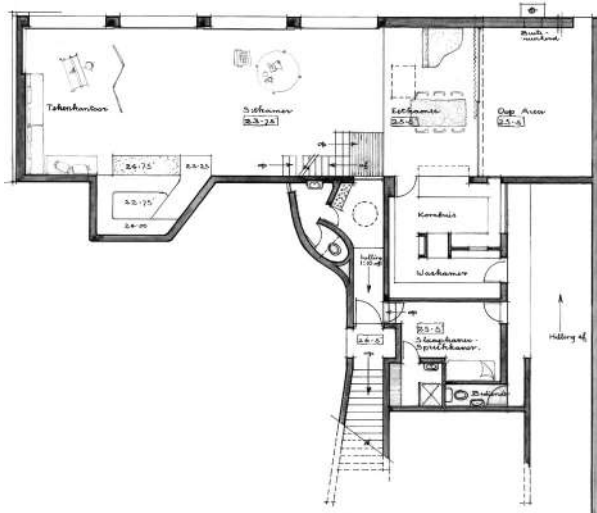
The site was chosen because of its gentle slope, established natural vegetation and the large magnolia tree which dominates the grounds. The house is arranged around a sheltered summer courtyard to the south-west, while opening up to a sunny garden on the south-east. In order to retain privacy from the adjacent houses on either side of the site, and particularly to gain maximum penetration from the sun, high-level windows were designed along the entire length of the north-east walls of the living room and main bedroom.

The interior spaces are compact, but characterised by the varying heights generated by the series of sloping roofs that are strategically lower over the kitchen and bathroom to allow light and height into the living spaces.

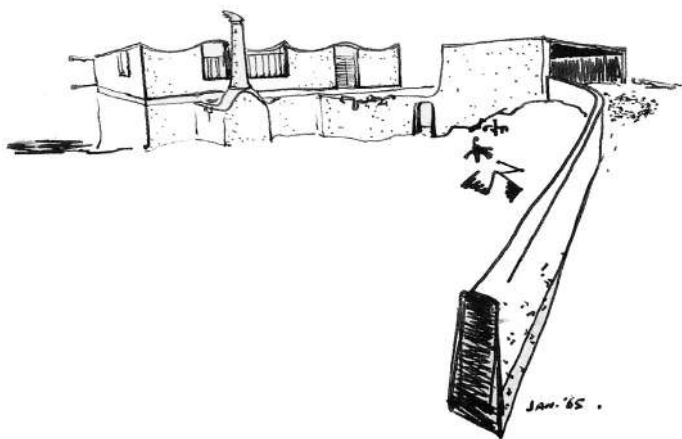
The fireplace is a focal element providing aesthetic continuity, while tactile qualities are extended through painted brickwork, exposed overhead rafters and hardwood elements. House Abramson manifests a dual relationship between traditional Cape Dutch architecture and the Modern Movement through its simplicity and efficient spatial arrangement.



Section



Ground floor plan



Axonometric



DIE ES

Dates:	1965
Location:	Camps Bay
Client:	The architect
Architect:	Gabriël Fagan
Use:	Single residential

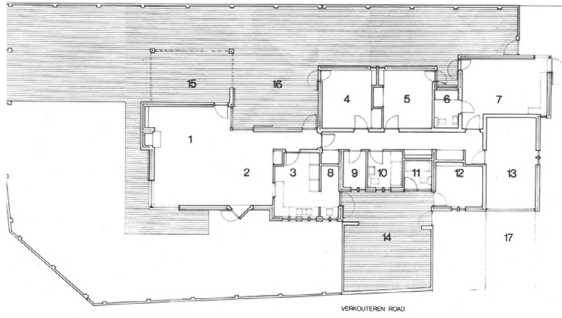
Die Es was owner-built by the architect Gabriël Fagan, his wife Gwen and their four children.

Set against Table Mountain, the site slopes down towards a nature reserve, beyond which it has a panoramic view of the Atlantic Ocean. The house is placed north-south across the site to maximise the west ocean view and provide protection from the strong south-east winds.

The design is a modern interpretation of the Cape Dutch vernacular house in its simplicity. The name of the house, Die Es, means 'the hearth' – a characteristic which is reiterated in the very large seating area designed within the generous hearth of the fireplace at the centre of the living room.

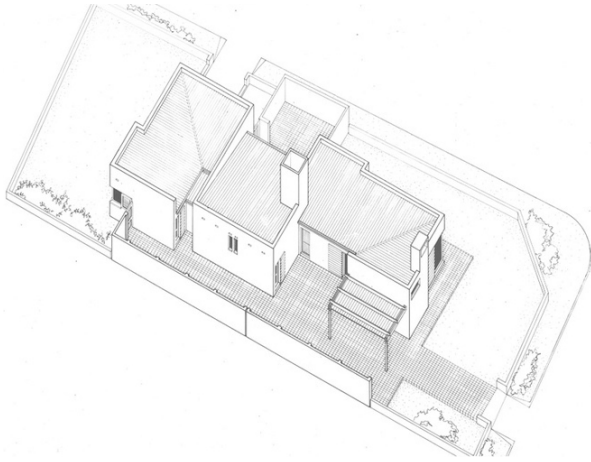
While the house was built with minimum expense, the doors, windows and shutters were made in the cellar by the family, adding a level of craftsmanship that would not otherwise have been possible or affordable. Likewise, the wavy roof form in reference to the mountain and ocean was achieved through the careful manipulation of straight rafters pivoting on a central beam.

The house is a highly celebrated example of Fagan's ability to create modern architecture enriched by his engagement in local vernacular and nautical architecture.

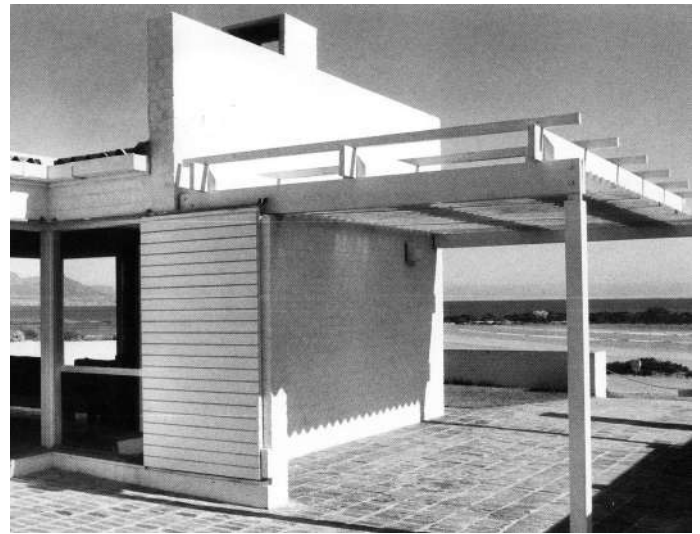


1 Living area | 2 Dining | 3 Kitchen | 4 Bedroom 3 | 5 Bedroom 2 | 6 Living area | 7 Dining | 8 Kitchen | 9 Bedroom 3 | 10 Bedroom 2 | 11 Living area | 12 Dining | 13 Kitchen | 14 Bedroom 3 | 15 Bedroom 2 | 16 Living area | 17 Dining

Ground floor plan



Axonometric



HOUSE FAURE

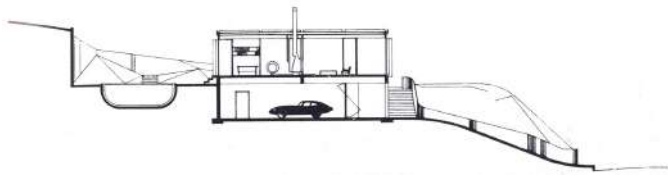
Dates: 1967
Location: Bloubergstrand
Client: Faure family
Architect: Revel Fox and Partners
Use: Single residential

House Faure was built as a holiday home in Bloubergstrand, which is situated on the Atlantic coast, north of the City of Cape Town.

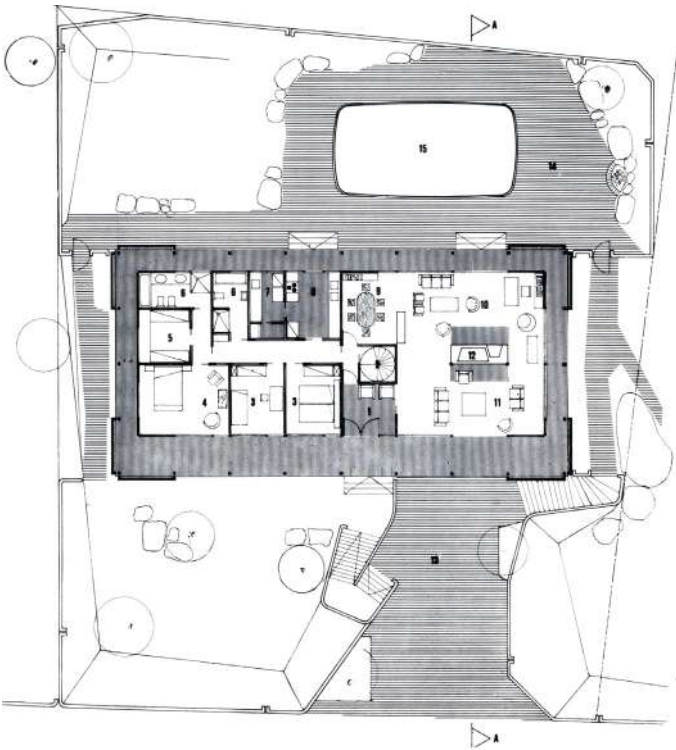
The house occupies a long corner site with a narrow front to the beach and demonstrates Fox's clever use of spatial arrangements in climatic design. The challenge to the design was to achieve north-facing outdoor spaces with views of the coastline, while still being protected from the heavy ocean winds. This idea of the enclosed external space played a vital part of the design and had a great influence in the neighbourhood, as many houses in the area followed the same arrangement.

Large windows were shuttered with sturdy sliding screens, contributing to the texture of the façades while offering security. Texture and a sense of solidity were also achieved through the simple use of materials, such as painted fair-face brick walls with parapets.

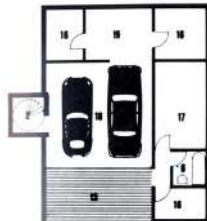
The interior layout makes use of rational planning principles in that it is structured around a central passage with bathrooms, kitchen and servant's quarters to the south (all of which are clustered around a service yard), and living and bedrooms to the north (which face the protected exterior space). This is an example of the application of theoretical design ideas that came from the practical realities of building with limited funds and resources, typical of the work by Fox.



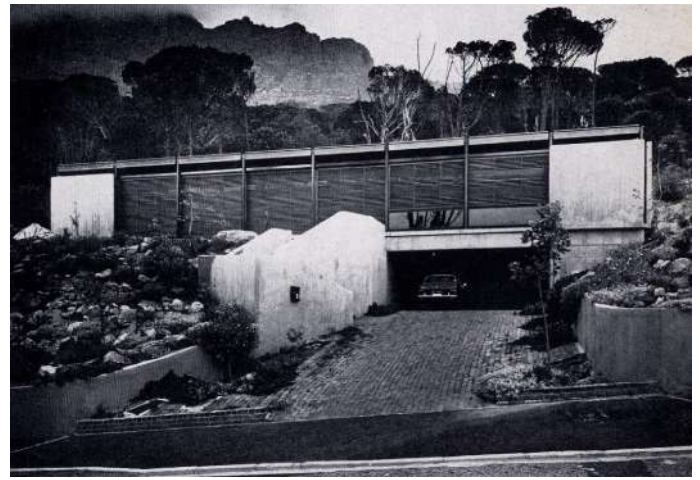
Section



Ground floor plan



Basement floor plan



HOUSE INVERMARK

Dates: 1969
 Location: Higgovale
 Client: The architect
 Architect: Gilbert Colyn
 Use: Single residential

House Invermark is situated on the slopes of Table Mountain, against an area heavily wooded with stone pines. The site, sheltered from the Cape winds, has a generous garden and panoramic views of the city and harbour.

The design was influenced by Farnsworth House in Illinois, USA, which was designed by Ludwig Mies van Der Rohe and completed in 1951. Like Farnsworth House, it is organised around a simple modular structure and it is possible to see straight through the glass façades to the views beyond.

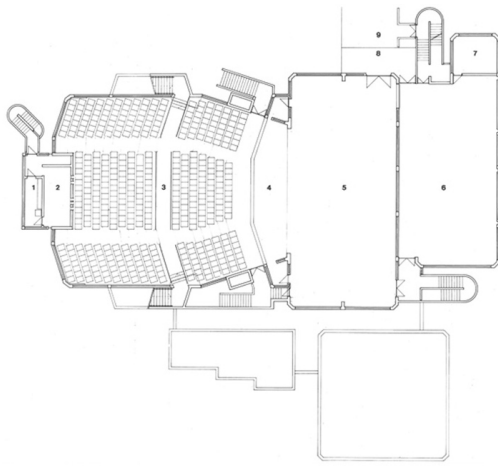
Unlike Farnsworth House, the corners are closed with concrete walls to protect the structure from winds and to act as storage for shutters. Shutters provide sun control, privacy and security and are set a distance away from the glass line creating a *stoep* or verandah that circles the perimeter. The steel fireplace acts as a visual barrier between the lounge and living area to an otherwise open plan. All the rooms in the house have doors that slide and disappear into pockets.

The house was in disrepair and in danger of demolition when Stephan Antoni bought it in 2013 and renovated it, almost to its original state.

LOCATION
 S33°56'32.729" E 18°24'15.455"
 3C43+WM Cape Town

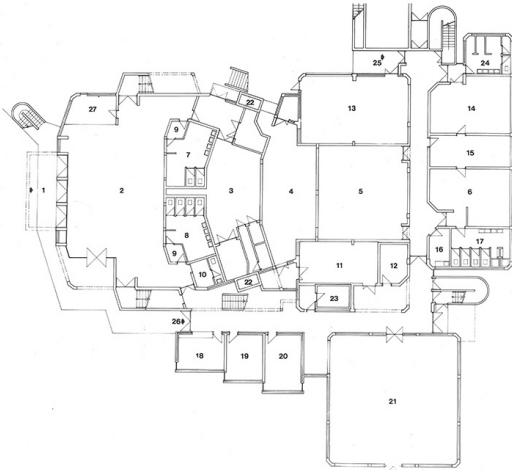
SOURCE MATERIAL:

"House, Higgovale, Cape Town," Architect and Builder, (January 1970): 2-7.
 Alyn Griffiths, "SAOTA Completes 'Challenging' Restoration of Gilbert Colyn's Modernist Cape Town Home," Submitted December 27, 2017, <https://www.dezeen.com/2017/12/27/saota-restoration-gilbert-colyn-modernist-house-cape-town-home-south-africa-architecture/>.
 Refurbishment in Architecture, "Invermark House/SAOTA," Submitted October 27, 2017, <https://www.archdaily.com/882420/invermark-house-saota>.



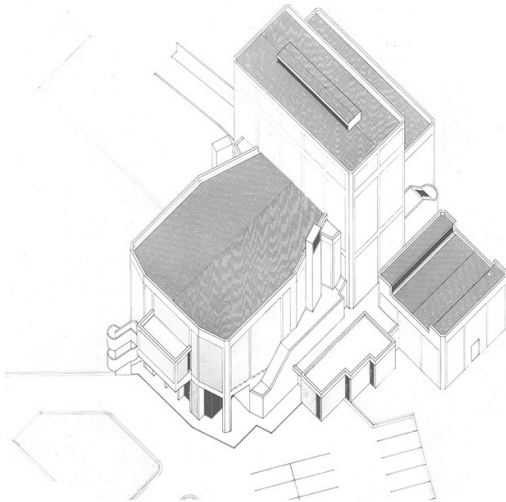
1 Film rewind room | 2 Cinema projection | 3 Auditorium | 4 Orchestra pit | 5 Stage | 6 Theatre workshop | 7 Store | 8 Loading platform | 9 Vehicle ramp

Upper floor plan



1 Porch | 2 Foyer | 3 Mechanical plant, electrical equip | 4 Orchestra pit | 5 Practice room | 6 Female change room | 7 Male cloaks | 8 Female cloaks | 9 Lobby | 10 V.I.P. cloaks | 11 Green room | 12 Practice room | 13 Sewing and costume room | 14 Male change | 15 Change room | 16 Kitchen | 17 Female toilet | 18 Reception office | 19 Admin office 1 | 20 Admin office 2 | 21 Ballet studio & rehearsal room | 22 A.C. duct | 23 Practice room | 24 Male toilet | 25 Backstage entrance | 26 Admin. Entrance | 27 Ticket Office

Ground floor plan



Axonometric

LOCATION
S 33°57'40.5" E 18°30'40.3"
+ Code: 2GQ6+GF Kewtown, Cape Town



JOSEPH STONE AUDITORIUM

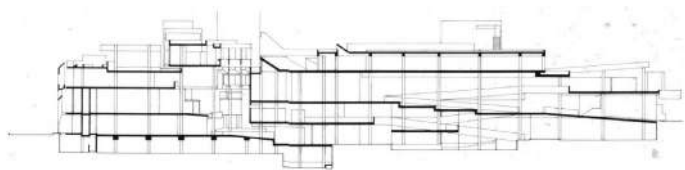
Dates: 1969
Location: Klipfontein Road, Athlone
Client: Eoan Group
Architect: Revel Fox and Partners
Use: Community centre

The Eoan Group is a cultural organisation founded by Helen Southern-Holt in District Six in 1933. The organisation offered a wide range of activities that included ballet, folk dance, speech, drama, singing, painting and sewing.

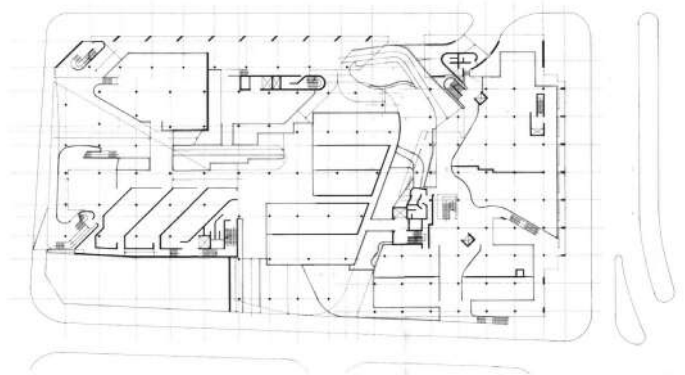
Initially the group had their central offices in the Isaac Ochberg Hall in District Six, with 15 branches established throughout the Cape by the 1950s. The Joseph Stone Auditorium was built during apartheid, after the Eoan Group's District Six headquarters was destroyed. It comprises an auditorium, various practice rooms, studios and offices, and now also serves various community functions.

The character of this building is derived from the efficient use of materials and absence of unnecessary elements. The concrete frame structure with infill brick walls is expressed on the outside. The priority, to offer the client a well-equipped modern theatre with good sight-lines and acoustics on a low budget, was successfully achieved.

▼ SOURCE MATERIAL:
"The EOAN Group," Documentation Centre for Music, accessed December 3, 2019, <http://www.domus.ac.za/content/view/44/5/>.
ESAT, "EOAN Group," accessed December 3, 2019, https://esat.sun.ac.za/index.php/EOAN_Group.



Section



Ground floor plan



Internal views of
the Werdmuller



LOCATION
S 33°58'51" E 18°27'56"
+ Code 2F98+56 Cape Town



WERDMULLER CENTRE

Dates: 1969–1973
Location: Main Road, Claremont
Client: Old Mutual
Architect: Uytendogaardt, Macaskill and Schneider
Use: Shopping centre

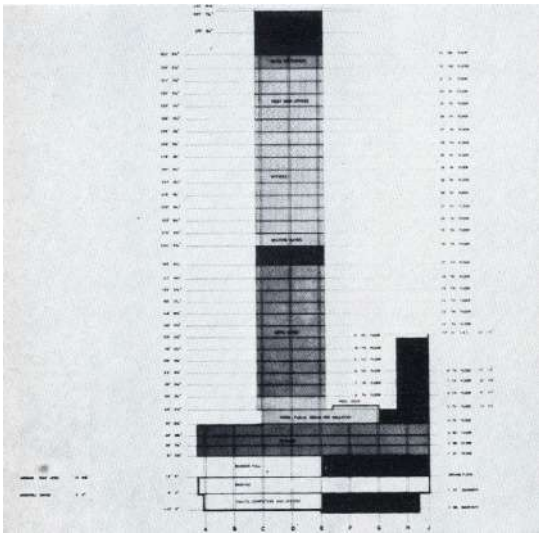
The Werdmuller Centre is located on a site where buildings had been demolished and communities forcibly removed during apartheid. It was redeveloped as an urban intervention between the railway station, bus terminal, taxi rank and the Main Road.

The same client commissioned another shopping centre at the same time and in close proximity to this one. Unlike the more urban, pedestrian-friendly Werdmuller, Cavendish Square was based on an anti urban introverted model that was reliant on the car. The latter model subsequently proved to be commercially successful and has undergone several adaptations since.

The idea for the Werdmuller was to create a porous city block that would capture foot traffic from the railway station and accommodate a large market in place of an inward-facing building that favoured individual shops. It was hoped this would make it more economically accessible to poor traders of colour, who were not permitted to trade freely in the city. Through the use of the architectural promenade, inspired by the work of Le Corbusier, the design features a series of ramps to prioritise the pedestrian.

The building was never a commercial success and has been at the helm of controversy since its construction. It is currently non-operational and has faced numerous threats of demolition. Several architects in the city continue to lobby for its preservation.

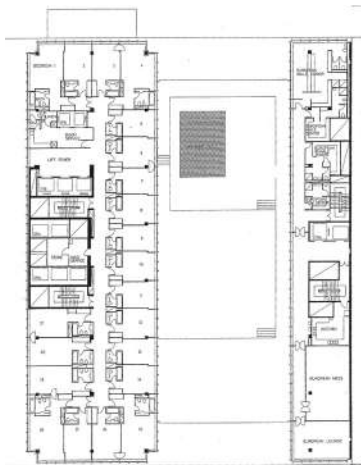
INFORMATION SOURCES:
Chisanga Mukuka, "The Troubled Life of the Werdmuller Centre," *Innecity* (1 February 2019), accessed March 1, 2020. <https://medium.com/innecity/the-troubled-life-of-the-verdmuller-centre-60b395c2f5cf>.
Walter Peters, "Absorbing the Influences of Le Corbusier: Roelof Uytendogaardt and the Architecture of the Werdmuller Centre," in *South African Journal of Art History* 30, no.4 (Jan 2015): 45–68.
Remy Raitt and Dylan Culhane, "Save the Werdmuller Centre," *Visi* (17 January 2012) accessed 1 March 2020, <https://visi.co.za/save-the-verdmuller-centre/>.
Ilse Wolff, Werdmuller: Artefact of an Ephemeral Context, *South African Journal of Art History* 24, no.1 (2009): 75–86.



Section



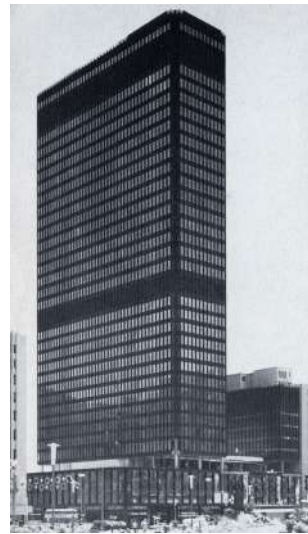
Ground floor plan



Upper floor plan



LOCATION
S33° 55' 16.2408" E18° 25' 25.5864"
+ Code: 3CHF+GG, Cape Town



TRUST BANK CENTRE

Dates: 1970
Location: Adderley Street, City Centre
Client: Trust Bank
Architect: Colyn and Meiring
Use: Office building

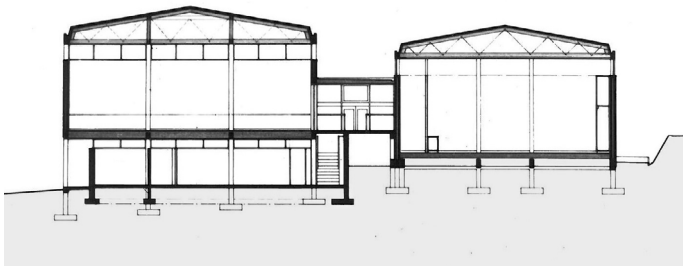
The ABSA Towers, previously the Trust Bank Centre and Heeren-gracht Hotel, is located in the Cape Town central business district on the corner of Riebeeck Street and Adderley Street. Erected in just 52 working days, it was the largest steel-framed skeleton building in South Africa at the time of its construction in 1970.

Inspired by Ludwig Mies Van der Rohe's Seagram Building in midtown Manhattan, New York City, the Trust Bank Centre in Cape Town was one of a series of similar buildings erected by Trust Bank throughout the country. It was the first building in Cape Town to make use of a continuous glass curtain wall in its design. This building is a testament to the influence of the International Style in South Africa and takes on the design principles promoted by Mies Van der Rohe in the representation of the skin and bone of steel and glass construction.

As in the Seagram Building, the fixed external frame of the Trust Bank Centre provided interior flexibility for future adaptability and off-site prefabrication was used to speed up the construction process. Unlike the Seagram Building, that sits back from the perimeter block to create a plaza, the towers sit on a podium that reinforces the edges of the city block and provides continuity with the surrounding buildings.

Having undergone several refurbishments in its lifetime, the towers are due to be adapted once more to accommodate inner-city micro apartments mixed with commercial space and banking facilities.

INFORMATION SOURCES:
"Trust Bank Centre, Cape Town," Architect and Builder 21 (February 1971): 2-9.
"ABSA Towers previously the Trust Bank Centre and Heerengracht Hotel," Artefacts, accessed November 18, 2019, <https://www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=11121>.



Section



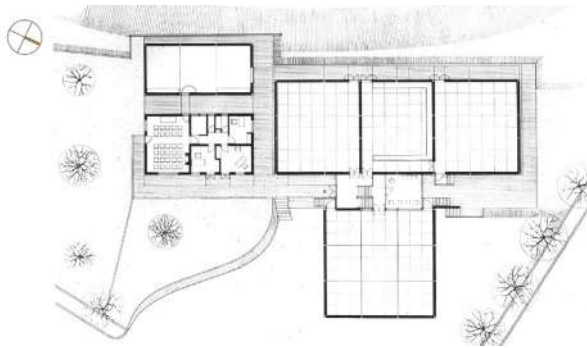
UCT BALLET SCHOOL

Dates:	1970–1973
Location:	University of Cape Town, Rondebosch
Client:	University of Cape Town
Architect:	Revel Fox and Partners
Use:	Educational

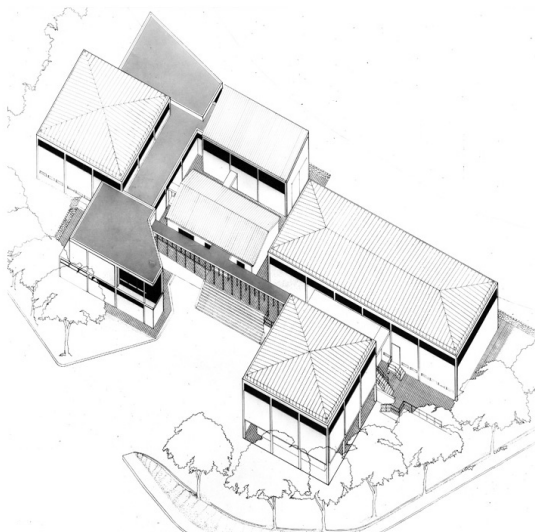
The UCT Ballet School, now known as the School of Dance, was one of South Africa's first established ballet schools. The studios were initially set up by Dulcie Howes in a disused aeroplane hangar in 1934, and went on to become a significant feeder school to the Royal Ballet in London.

Although officially a 'white' school, it trained dancers of all racial groups during the 1960s, 70s and 80s. Possibly because of its international acclaim, the apartheid state turned a blind eye to its activities. The building is an example of the fine balance the architects aimed to achieve between efficiency of materials and attention to use. The studios are well lit, well ventilated, cool and free from distracting influences. The forms are expressed on the outside and provide privacy for the dancers through steel clerestory windows.

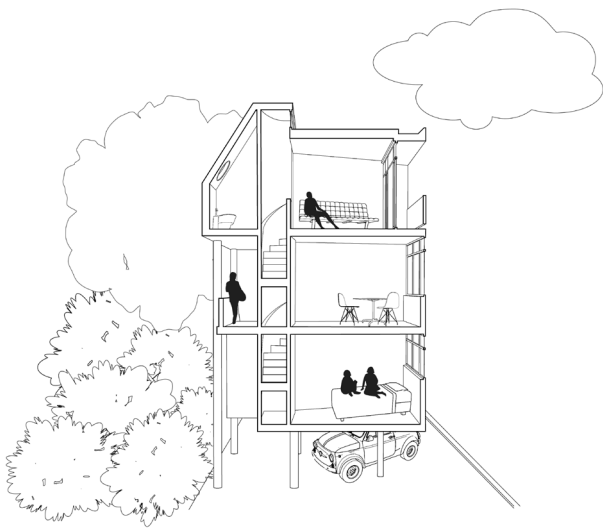
The reinforced concrete frame structure is visible on the exterior surface, with fair-faced stock brick infill walls. The design reflects influences from Le Corbusier in its geometric simplicity and Walter Gropius in its material efficiency and modularity, while also responding to the post-war interest in textures and rejection of the flat roof.



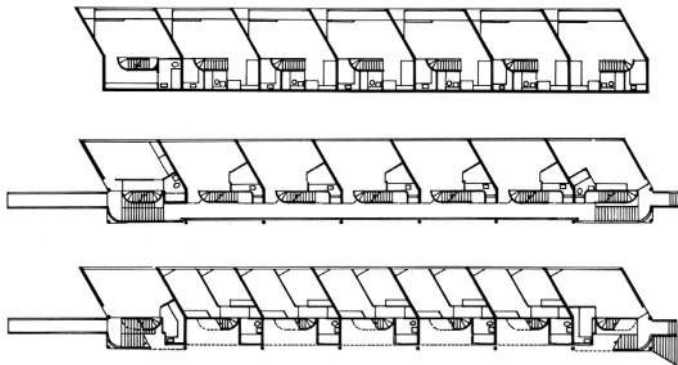
Ground floor plan



Axonometric



Section



Plans



Interlocking staircase



IONA STREET APARTMENTS

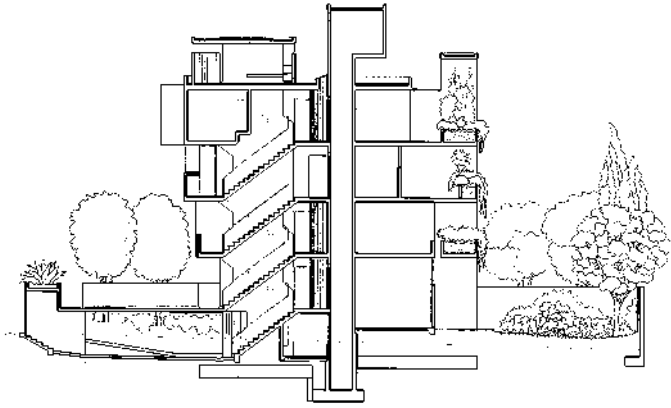
Dates:	1971
Location:	Iona Street, Newlands
Client:	Tertia Corporation
Architect:	Adèle Naudé Santos and Antonio De Souza Santos
Use:	Apartment building

This 13-unit apartment block was designed on a highly constricted site. A concrete frame structure was used to overcome the site and budget constraints, thus providing parking between pilotis in the tradition of Le Corbusier's five points of architecture.

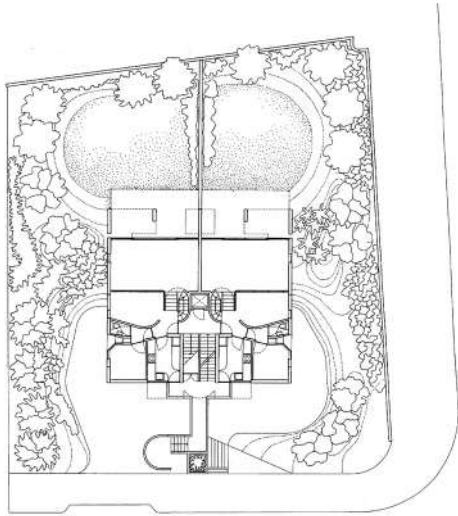
One gallery serves all the units, minimising space for common access. This may have been influenced by the Smithsons' Golden Lane competition entry designed in 1952. Two-bedroom duplex units occur on the entry and lower levels, with studio apartments at the upper level.

Interlocking staircases are used to access the different levels within the apartments, saving internal space and reducing material cost. One three-level unit with solarium was included at the one end of the block for the owner. Angled walls direct orientation of the apartments to the north and a view of Table Mountain.

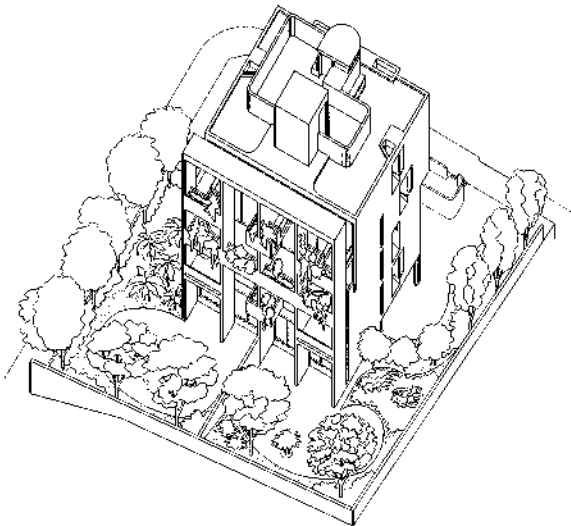
This apartment building is an example of the innovative application of Existenzminimum, with an emphasis on material tectonics, human comfort and quality of light. Views and vistas, captured through the use of angled dividing walls, provide the feeling of added quality while maintaining a tight footprint.



Section



Ground floor plan



Axometric



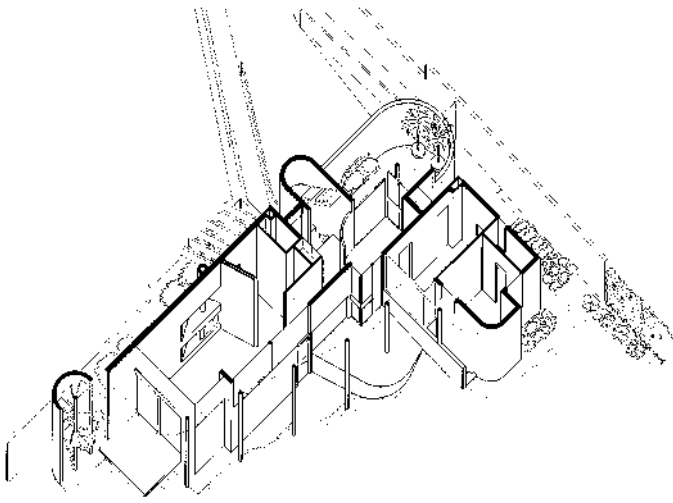
SCOTT ROAD APARTMENTS

Dates:	1971
Location:	Scott Road, Newlands
Client:	Damian Properties
Architect:	Adèle Naudé Santos and Antonio De Souza Santos
Use:	Apartment building

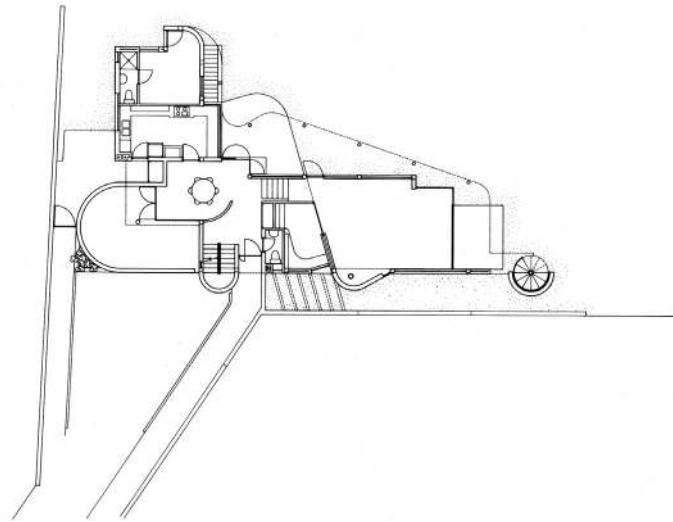
This four-unit duplex apartment building offered the designers an opportunity to develop the idea that medium density, medium-rise housing could function similarly to low-rise housing in relation to scale, privacy, individuality and private outdoor space and vegetation.

The project was designed for Adèle Naudé Santos' mother, who had a great appreciation for nature. To provide ample garden space for all four apartments, gardens on the ground were allocated to the two lower units and vertical gardens were established for the upper units. The concrete brise soleil that houses the vertical gardens also performs as a shading system on the north façade and offers privacy to the garden below. It allows for all occupants to enjoy the landscape in a comfortable outdoor space.

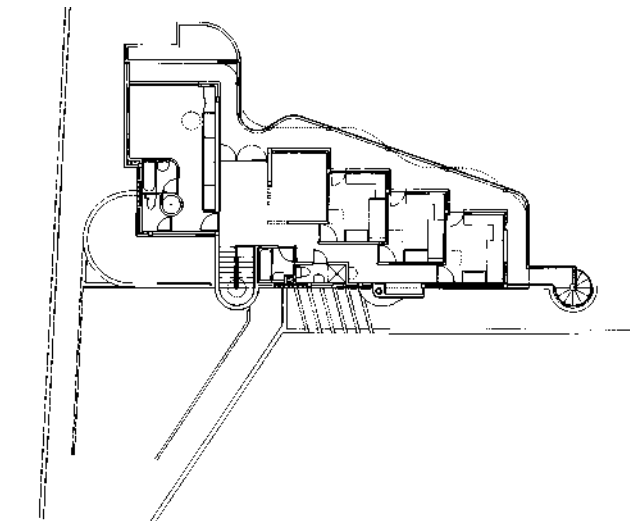
Class structure, which was significant in this period, is reflected in the plan layout through the use of a scissor staircase. This is made up of two interlocking stairways, which makes it possible to have a service entrance that prevents servants from crossing paths with guests arriving at the front entrance.



Section



Ground floor plan



Upper floor plan



HOUSE STEKHOVEN

Dates:	1972–1974
Location:	Newlands
Client:	Stekhoven family
Architect:	Adèle Naudé Santos and Antonio De Souza Santos
Use:	Single residential

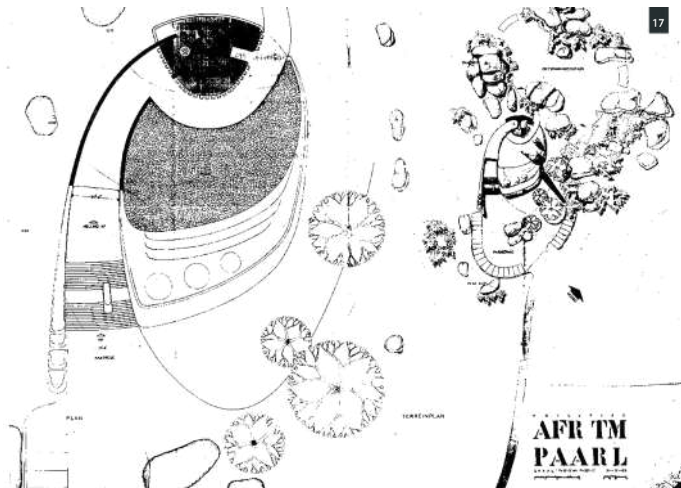
House Stekhoven was commissioned by the Stekhovens, who had four small children at the time.


The site drops away from the panhandle road towards a stream and a mountain view. The house sits close to the road, presenting a blank façade for privacy from neighbours while opening to the mountain view and the garden to the north. As a contrast to the solid and rectilinear south façade, the north façade has a curvaceous loggia providing a continuous veranda, or stoep, for sun protection and outdoor living. The loggia echoes the mountain profile and extends the interior to the landscape.

As is the case of much of the work co-produced by these two architects, this house reflects influences from their mentors, Roelof Uytendogaardt and Pancho Guedes. While the design clearly also references the Modern Movement in Europe, this work offers a creative interpretation of the specificity of site, available materials and client demands with a sensitive manipulation of light.

INFORMATION SOURCES:

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Ground floor plan 

AFRIKAANS LANGUAGE MONUMENT

Dates:	1972–1974
Location:	Gabbema Doordrift Street
Client:	Afrikaans Language Monument Committee
Architect:	Johan Carel van Wijk
Use:	Monument

Located at the foot of Paarl Mountain, the Afrikaans Language Monument, or Taalmonument, was erected to commemorate the semi-centenary of Afrikaans as an official language, which was recognised as a language distinct from Dutch in 1925. Afrikaans is one of the youngest languages in the world, with roots from Dutch, English, French, German, Malay, Khoikhoi, Nguni and Sotho. Although it is the third-most spoken language in South Africa (and the first language of approximately 60% of South Africa's White population and 80% of the Coloured population), Afrikaans has historically been associated with White supremacy and apartheid. The monument reflects this bias since it was built as a nation-building device during apartheid.

The monument is sculptural and symbolic in nature, reflecting this turbulent history. It serves as a non-functional structure, utilising powerful modern architectural lines. Jan Van Wijk, who won a competition to design the monument in 1964, drew inspiration for the structure directly from two established Afrikaans writers, C.J. Langenhoven and N.P. van Wyk Louw. The range of curved forms represent the various origins of the Afrikaans language and its growth potential while reflecting the forms of the environment.

At the time of its construction, the structure was considered a feat of engineering. The geometric arcs were precisely calculated to construct the shutterwork made from metal framework lined with marine plywood. A unique concrete mixture made up of cement, white sand and pulverised Paarl mountain granite was used to cast the bold forms of the structure. The exposed granite chips on the outer layer of the concrete serve to blend the monument in with the rocks of Paarl Mountain.

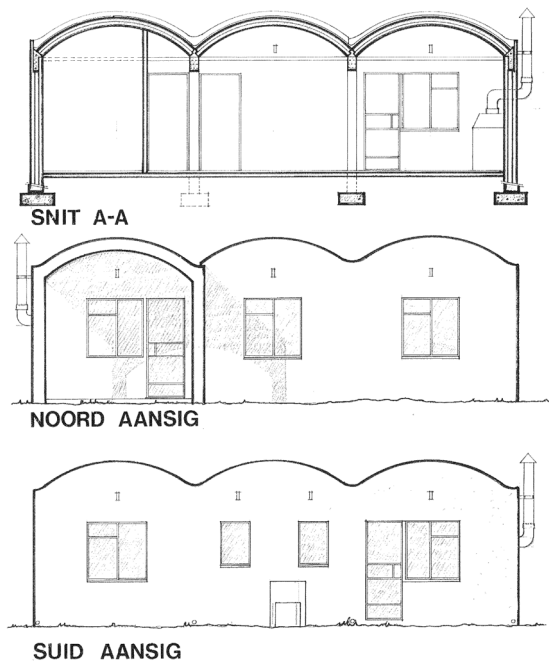
INFORMATION SOURCES:

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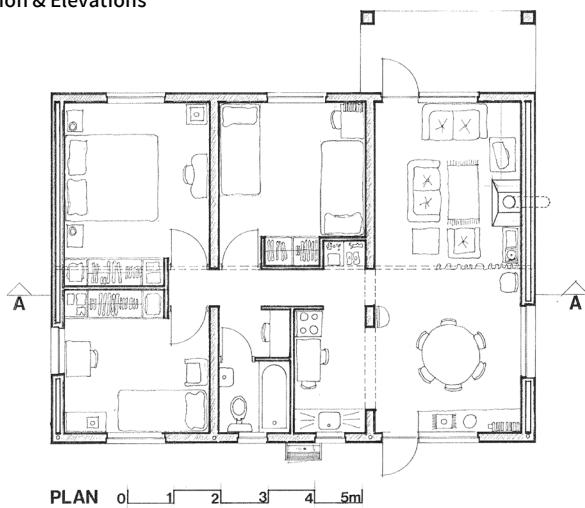
"Afrikaner," South African History Online, last updated January 5, 2018, <https://www.sahistory.org.za/article/afrikaner>.

"Taalmonument - Language Monument," Artefacts, accessed January 6, 2020, <https://www.artefacts.co.za/main/Buildings/bldgframes.php?bldgid=8764>.

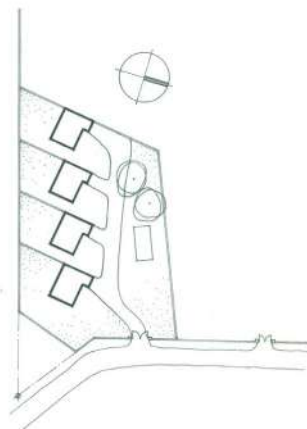
LOCATION
S33° 45' 55" E18° 56' 35"
+ Code: 2F98+56 Cape Town



Section & Elevations



Ground floor plan



Site plan

LOCATION
3VHH+MF Stellenbosch



IDA'S VALLEY HOUSING

Dates: 1975–1977
Location: Ida's Valley
Client: Philip Erskine
Architect: Gabriël Fagan
Use: Housing units

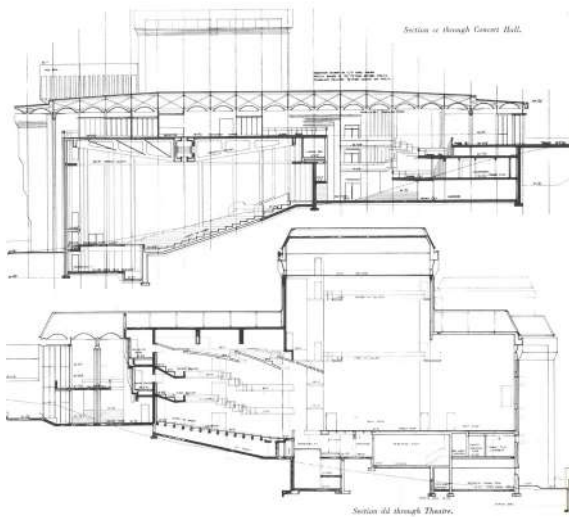
This housing project is situated on the Ida Valley Cape Dutch farm owned by Philip and Fiona Erskine. Having previously restored the historical farmstead for the Erskines, Fagan was commissioned to design housing for farm workers which was historically sensitive, robust and economical.

The main material used was brick, which was utilised in the barrel vaults, walls and floors. The houses are separated from one another by garage-width openings to provide privacy between the inhabitants and the opportunity for parking, if required. The four cottages are laid out in a staggered formation, with each cottage stepping back from the one adjacent. A fireplace was installed in each cottage, on request of the farm workers.

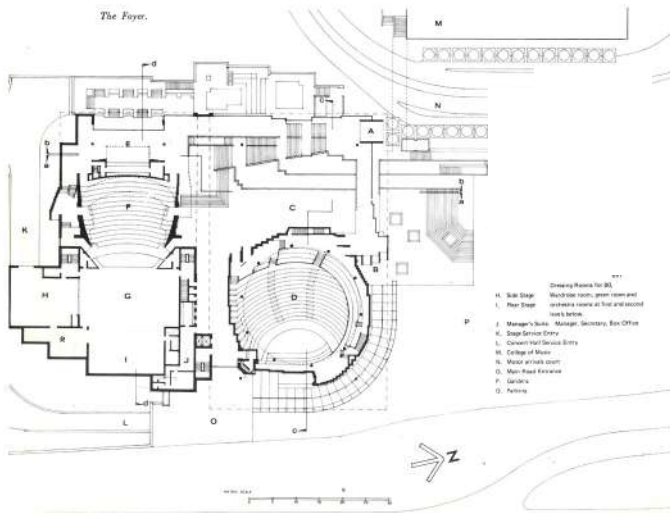
This building is a good example of how *Existenzminimum* was applied in a South African context. All the rooms are the minimum size they need to be to remain functional, but some aspects of generosity are introduced to offer character and relief. While many architects that employed *Existenzminimum* supplied only the bare necessities, which often resulted in a lack of character and alienated inhabitants, Fagan created spaces that were more carefully considered. For example, the barrel vaults in the roof add character to the design, bringing in a softer edge to improve the quality of space. Each unit has a covered stoep that caters to the social life of the inhabitants.

INFORMATION SOURCES:

Fagan, Twenty Cape Houses
Arthur Barker, "Typological form in the architecture of Gabriël (Gawie) Fagan (1925-)," South African Journal of Art History 27, no.3 (2012): 130–171, http://uir.unisa.ac.za/bitstream/handle/10500/8627/Johann%20Oppermann%20SAJAH_27_3_112-211.pdf?sequence=1.



Section



A Upper level entrance from motor arrival point | B Entrance | C Concert hall foyer with cafeteria and refreshment counter | D Concert hall to seat 630 | E Theatre foyer | F Theatre auditorium | G Main stage | H Side stage | I Rear stage | J Manager's suite | K Stage service entry | L Concert hall service hall | M College of music | N Motor arrivals court | O Main road entrance | P Gardens | Q Parking

Ground floor plan



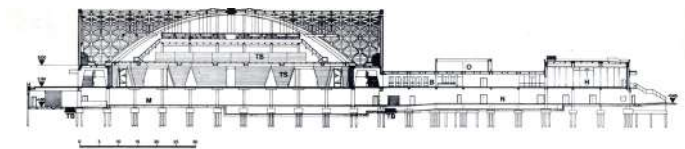
THE BAXTER THEATRE

Dates: 1976–1977
Location: Lower Campus, University of Cape Town, Main Road Rosebank
Client: University of Cape Town
Architect: Jack Barnett and Leslie Broer
Use: Theatre complex

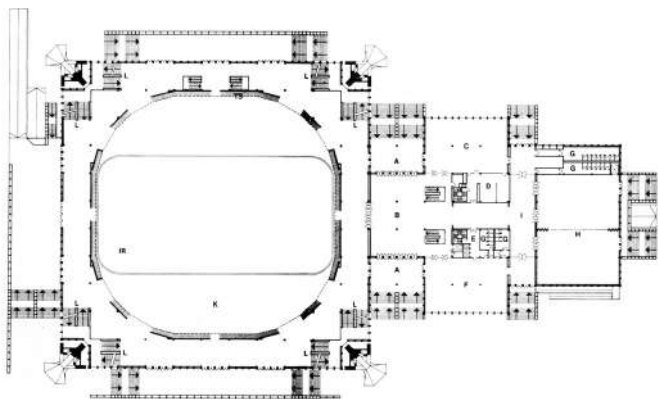
Dr William Duncan Baxter, former mayor of Cape Town and chairman of the Council of UCT for several years, left R500 000 to the university specifically for the construction of a theatre to support the arts. The Baxter Theatre has played an important role in South African arts and entertainment, presenting cutting edge and socially challenging material. It managed to keep its doors open to everyone at the height of apartheid, which allowed it to develop a uniquely South African theatre tradition. It is now one of the most vibrant and multicultural hubs in the Southern Suburbs of Cape Town.

The building accommodates three performance spaces: the main theatre, a concert hall of circular plan and a smaller experimental theatre, the Golden Arrow Studio. It also houses a restaurant, bars and a spacious foyer. The auditorium follows the slope of the site that drops 16 metres to the Main Road. The triple-height foyer similarly follows the slope with a series of interior terraces that connect to outside terraces.

The different components are held together under a floating roof canopy that integrates the interior with the exterior. The canopy is composed of lights: inverted bowls made of glass-reinforced plastic manufactured in a local cold-press moulding facility specially installed for the purpose and the first of its kind in the country. A limited number of materials contributes to the monolithic effect of the building. The locally sourced rough brickwork is carefully moulded, shaped and detailed, and is similar in colour to the natural slate floors.



Section



Ground floor plan



Building under construction



GOOD HOPE CENTRE

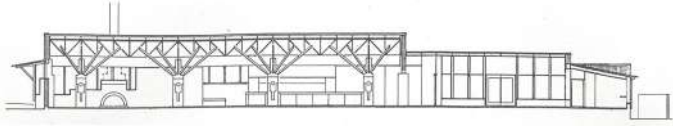
Dates: 1976–1977
Location: District Six
Client: City of Cape Town
Architect: Pierre Luigi Nervi
Use: Community centre

The Good Hope Centre was built on the fringe of District Six shortly after the forced removals and demolitions which took place in this area under apartheid law. Nevertheless, the centre became a venue for events which were open to all races. Most notably, the Spring Queen pageant that began in the late 1970s to showcase fashion ideas on the catwalk by workers from the garment industry, used to be hosted here.

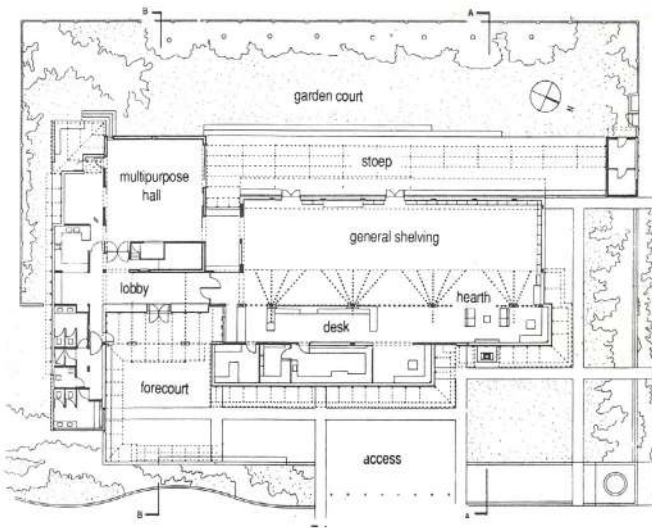
The centre's doors were controversially shut to the public in 2016 and the building is now leased out (mainly to the film industry) to generate revenue. The Spring Queen pageant has moved to the Athlone Stadium.

The Good Hope Centre is one of the last works by Pier Luigi Nervi, the architect and engineer who patented prefabrication in ferro-cement. It is an example of a modern reinterpretation of the Italian cupola. The building was constructed using both prefabricated ferro-cement elements and concrete cast in situ. The main feature of the structure is an 80m x 80m domed vault, the largest existing concrete vault in the world at the time of construction, which was manufactured out of triangular precast concrete panels.

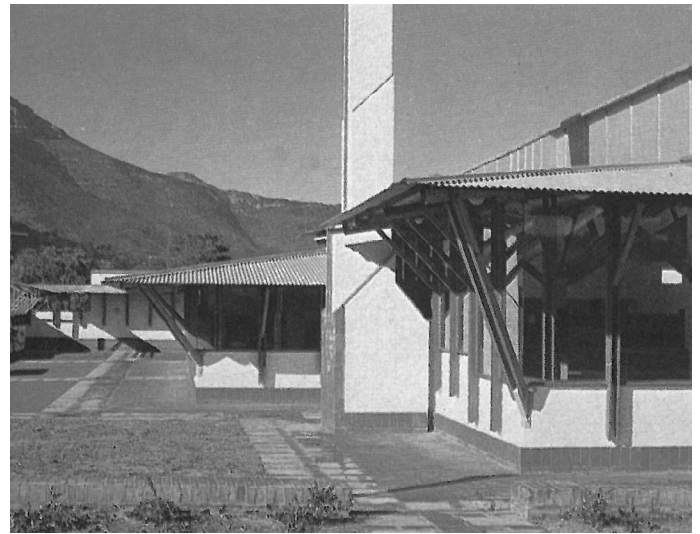
Nervi designed every part of the centre precisely according to the internal forces to which it is subjected. The Good Hope Centre is an example of the expression of technology and embodies a belief in science, technology and rationality.



Section



Ground floor plan



HOUT BAY LIBRARY

Dates:	1987–1989
Location:	Hout Bay
Client:	City of Cape Town
Architect:	Uytenbogaardt and Rozendal
Use:	Municipal library

The Hout Bay Library is a good example of the small suburban library as building type. Its site was established as part of an urban design proposal for the area by the architects Roelof Uytenbogaardt and Norbert Rozendal. The design proposed a series of buildings integrated through a series of linked courts.

The building design affords good quality functional spaces despite budgetary restrictions and achieves a transition between residential and commercial architecture through an appropriate use of scale without becoming domestic. The architecture is conceived of as a 'landscape of space', with a range of qualities and scales for both interior and exterior spaces.

In response to its public function, the entrance is clearly articulated with the use of an exterior forecourt that repeats the organisational logic of the urban design. The overhanging roof provides shade to the offices that overlook the forecourt and allows library staff to see the public entering the building. The main public area of the library is lit from above through a timber fan structure.

Intimate spaces are created inside the library through lower ceilings on the edges of the space and dropped window sills to offer views out, shaded by deep roof overhangs. A fireplace on the inside marks the reading space with the exaggerated chimney on the outside, providing a symbol and landmark for the community.

IMAGE CREDITS

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UCT Ballet School: Courtesy of Revel Fox and Partners

Iona Street Apartments: Courtesy of Santos Prescott and Associates

Scott Road Apartments: Courtesy of Santos Prescott and Associates

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ABOUT THE AUTHORS

Stella Papanicolaou is Senior Lecturer at the School of Architecture Planning and Geomatics at the University of Cape Town. She convenes a course on the History and Theory of Modern Architectures in the Bachelor of Architectural Studies Programme. Valerie Lehabé and Maashitoh Rawoot are candidate architects, alumni of the School and ad hoc assistant lecturers. They have been key participants in the production of this book.

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Februarie, Chanderpaul	Lewis, Caitlin	Regal, Arshad	
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Modern Architectures:

Cape Town This book is a collection of modern buildings, dating from 1936 to 1987, in Cape Town, South Africa. The buildings were analysed by students of Architecture at the University of Cape Town in 2019 and presented in this book as samples from a work-in-progress inventory of Modern Architectures in the Global South. Brief descriptions of each building make them accessible to scholars of architecture for further study.



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